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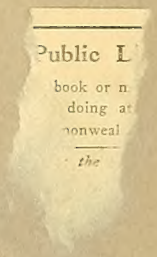

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Jean-Sébastien Bach

1685-1750

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LE CLAVECIN BIEN TEMPÉRÉ

48 Préludes et Fugues

transcrits à 4 mains

par

Théodore Dubois

7544

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Jean-Sébastien BACH

(1685-1750)

LE CLAVECIN BIEN TEMPÉRÉ

48 PRÉLUDES et FUGUES

transcrits à 4 mains

PAR

Théodore DUBOIS

Membre de l'Institut de France

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INTRODUCTION

Tout le monde sait combien est difficile l'exécution du "Clavecin bien tempéré" de J.-S. Bach, si on veut la réaliser avec un style tour à tour et à la fois lié, brillant, grave, expressif, et si l'on veut faire ressortir les thèmes principaux, alors même qu'ils sont au centre de l'admirable polyphonie dont ce Maître génial et inimitable avait le secret.

De là nous est venue la pensée de transcrire ce chef-d'œuvre pour le piano à 4 mains. Il sera mis ainsi à la portée d'un plus grand nombre d'exécutants, l'interprétation en étant rendue sensiblement plus facile. — Les parties saillantes se détacheront de l'ensemble avec une entière indépendance, ce qui permettra d'en suivre la magnifique contexture avec un intérêt toujours en éveil et un plaisir toujours nouveau.

Nous pensons n'avoir pas besoin de dire avec quel respect nous avons fait cette transcription ! La seule liberté que nous nous soyons permise est la doublure à la basse, et à l'octave grave, de quelques rares passages, doublure qui nous a paru compatible avec le style de Bach, en figurant ainsi les 16 pieds de l'orgue.

La répartition des parties, leur alternance combinée dans les quatre mains, d'où doit résulter l'élégance, la clarté, l'intérêt de l'exécution, nous a surtout préoccupé et dirigé dans notre travail.

Afin de pouvoir sans hésitation, même et surtout à la lecture, mettre en lumière comme il convient certaines parties thématiques, nous avons cru devoir les souligner. Elles devront toujours avoir une intensité un peu plus grande que le reste de l'ensemble polyphonique.

Bien que J.-S. Bach n'ait indiqué aucune accentuation, aucun mouvement, aucune nuance, il est néanmoins hors de doute qu'il n'exécutait pas ses œuvres d'une façon uniforme. En raison de cette absence d'indications, une grande liberté est donc laissée à chacun d'interpréter selon son sentiment personnel. — Tant que l'exécutant est seul, il n'y a à cela aucun inconvénient, mais avec un arrangement à 4 mains, il devient indispensable que des précisions soient données, afin qu'aucune disparate, aucune contradiction ne se produisent entre les intentions de l'un et de l'autre exécutant.

Pour atteindre ce but, nous avons pris pour base de notre travail l'édition revue par Ch. Czerny, *publiée par la maison Peters, de Leipzig*. Elle nous a paru exacte et conforme, autant qu'on peut le supposer tout au moins, à la pensée de l'auteur.

Th. DUBOIS,

Membre de l'Institut de France.

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REMARQUES

1.- Lorsque des notes seront affectées d'une petite croix placée soit au dessus, soit au dessous d'elles: cela indiquera que l'exécutant doit lever rapidement la main, pour laisser la place libre à d'autres parties qui ont à se mouvoir immédiatement dans la même région.

2.- Pour la facilité et la clarté de l'exécution, nous avons souvent réparti alternativement dans les deux mains, des traits, des dessins, des passages qui, dans l'original sont joués par une seule main et ne forment qu'une seule et unique partie. En ce cas, afin de laisser à la ligne mélodique, au trait, sa physionomie, son contour, nous avons, chaque fois que nous l'avons cru opportun, omis de remplir par des pauses ou par des silences les mesures ou fragments de mesures vides de notes.

3.- Nous croyons devoir rappeler ce que nous disons dans l'Introduction: à savoir que les passages soulignés doivent être mis en relief, tout en subordonnant l'accentuation et l'intensité à la force générale de la période.

4.- En vue de l'intelligence de l'exécution, nous avons figuré parfois par un petit trait pointillé, la continuité d'un dessin qui passe d'une partie à une autre.

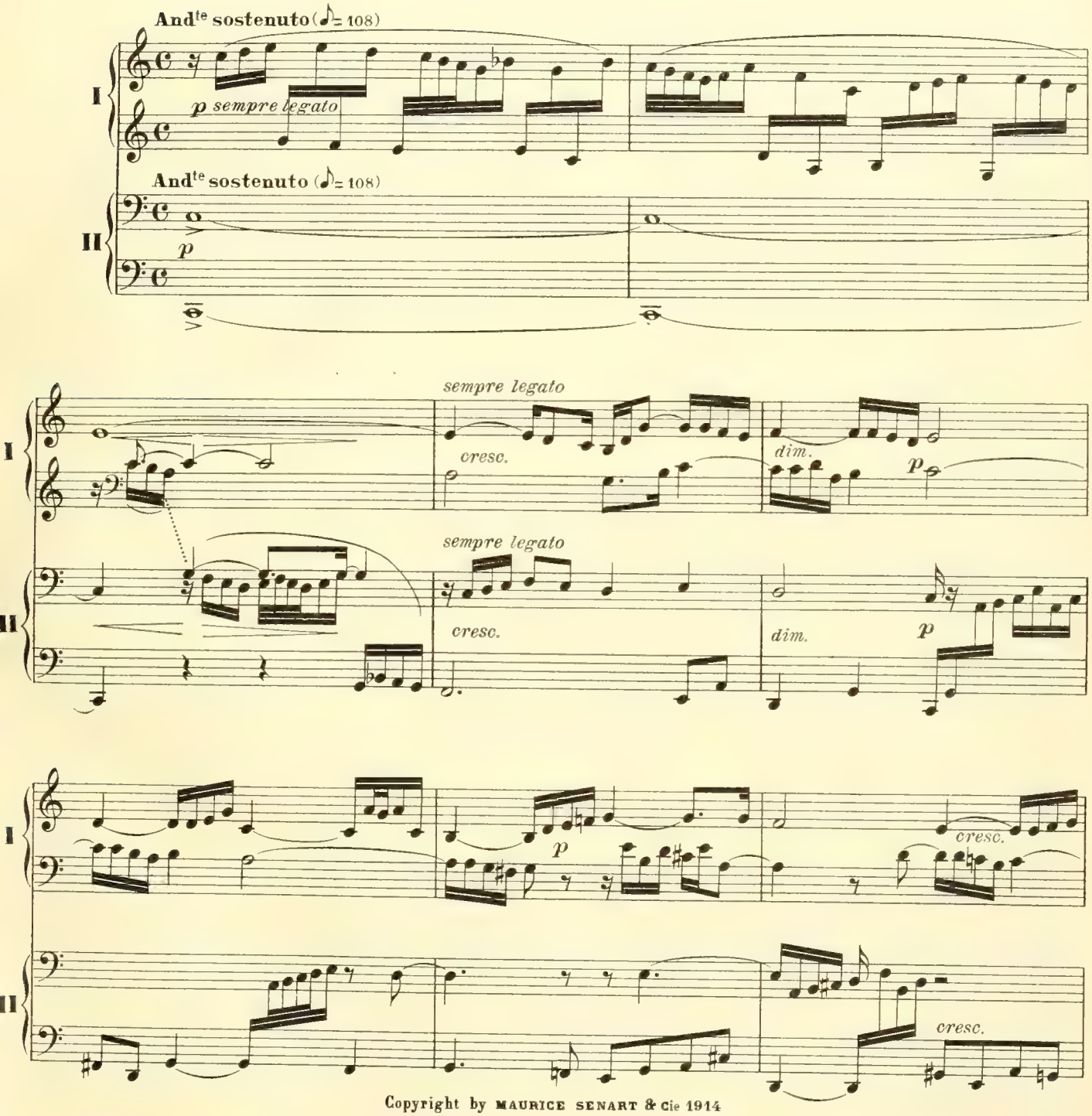
J. S. BACH
(1685 – 1750)

Le Clavecin bien tempéré

LIVRE II N° 1

Transcrit pour Piano
à 4 mains par
THÉODORE DUBOIS

PRELUDIO I



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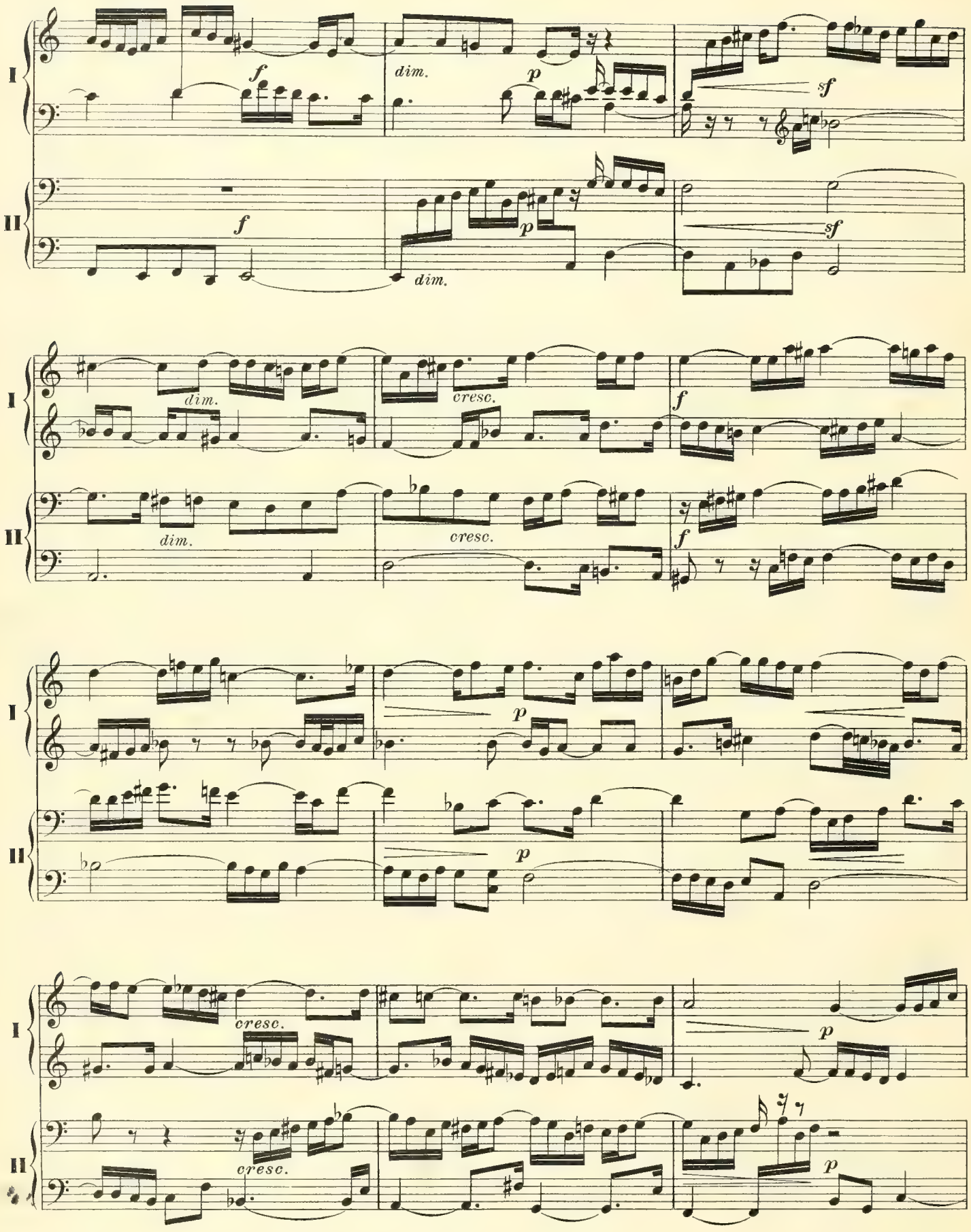
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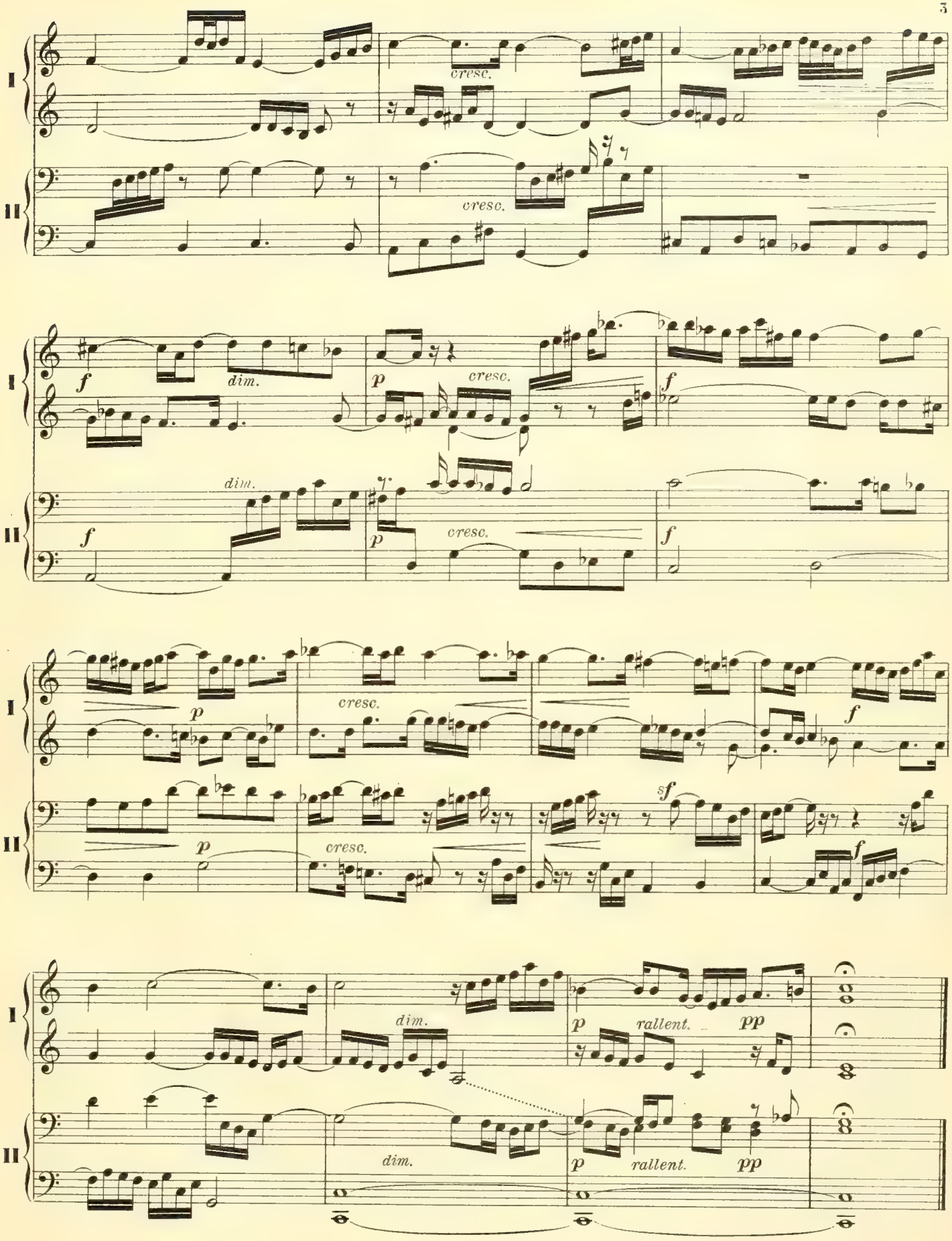
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FUGA I
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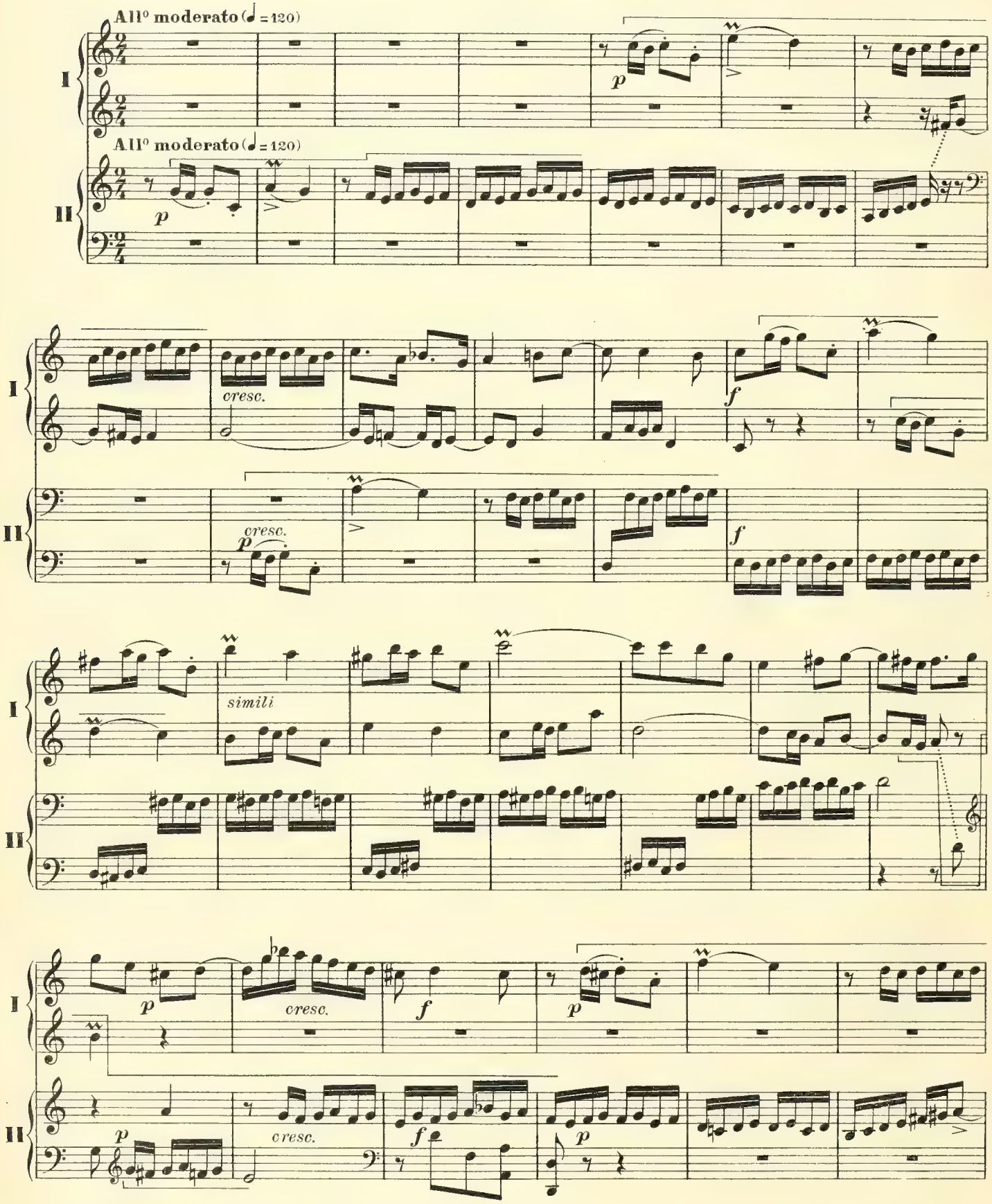

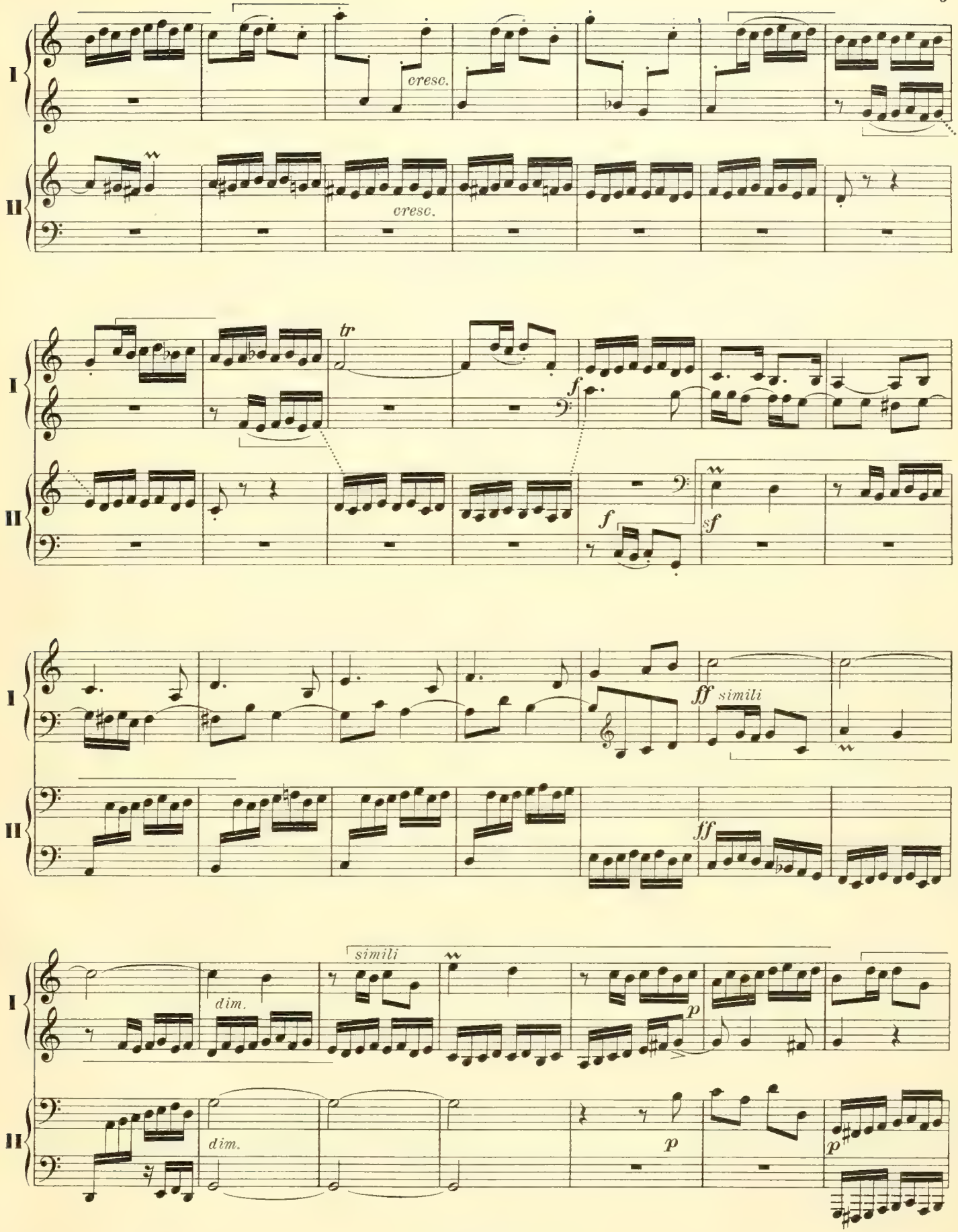
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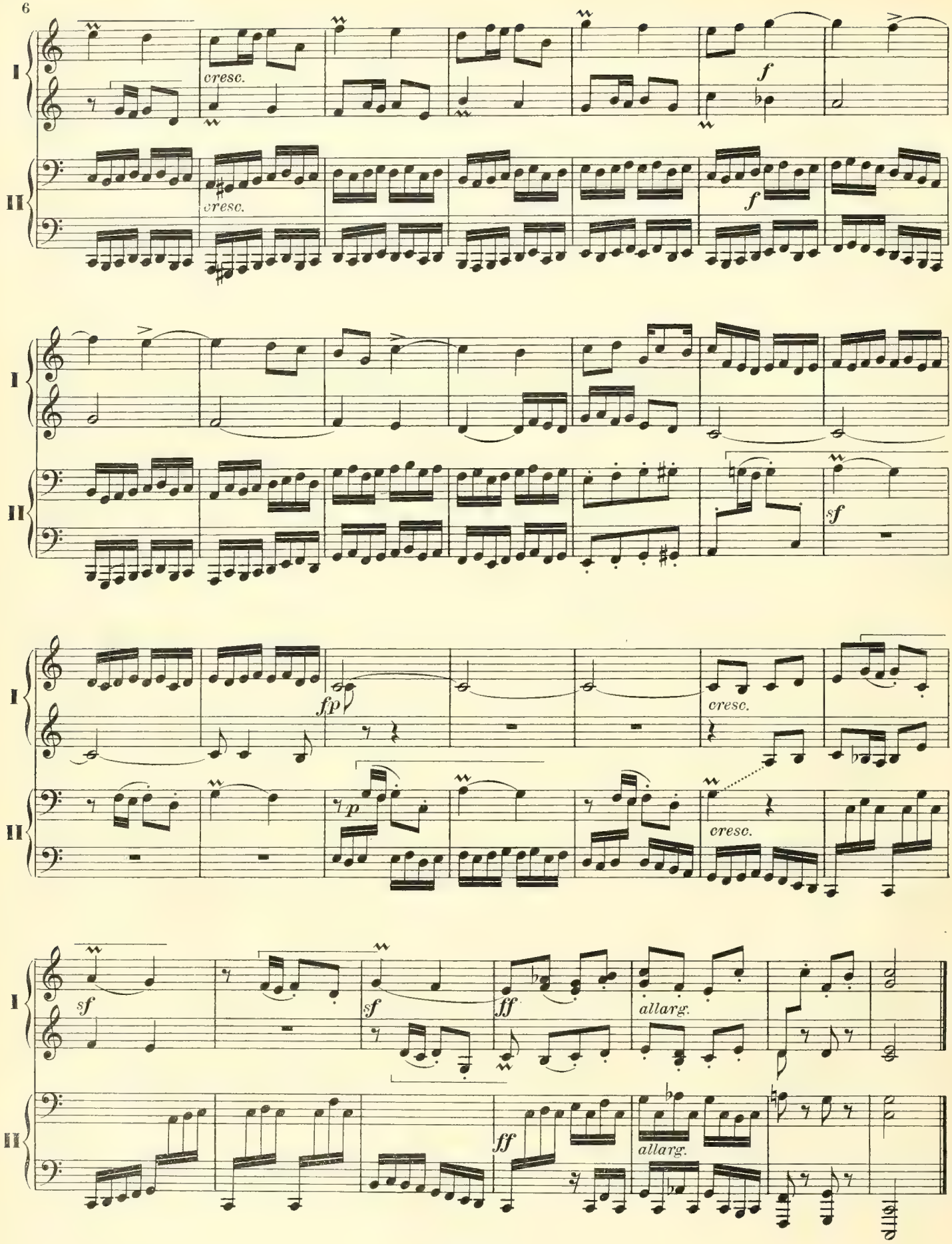
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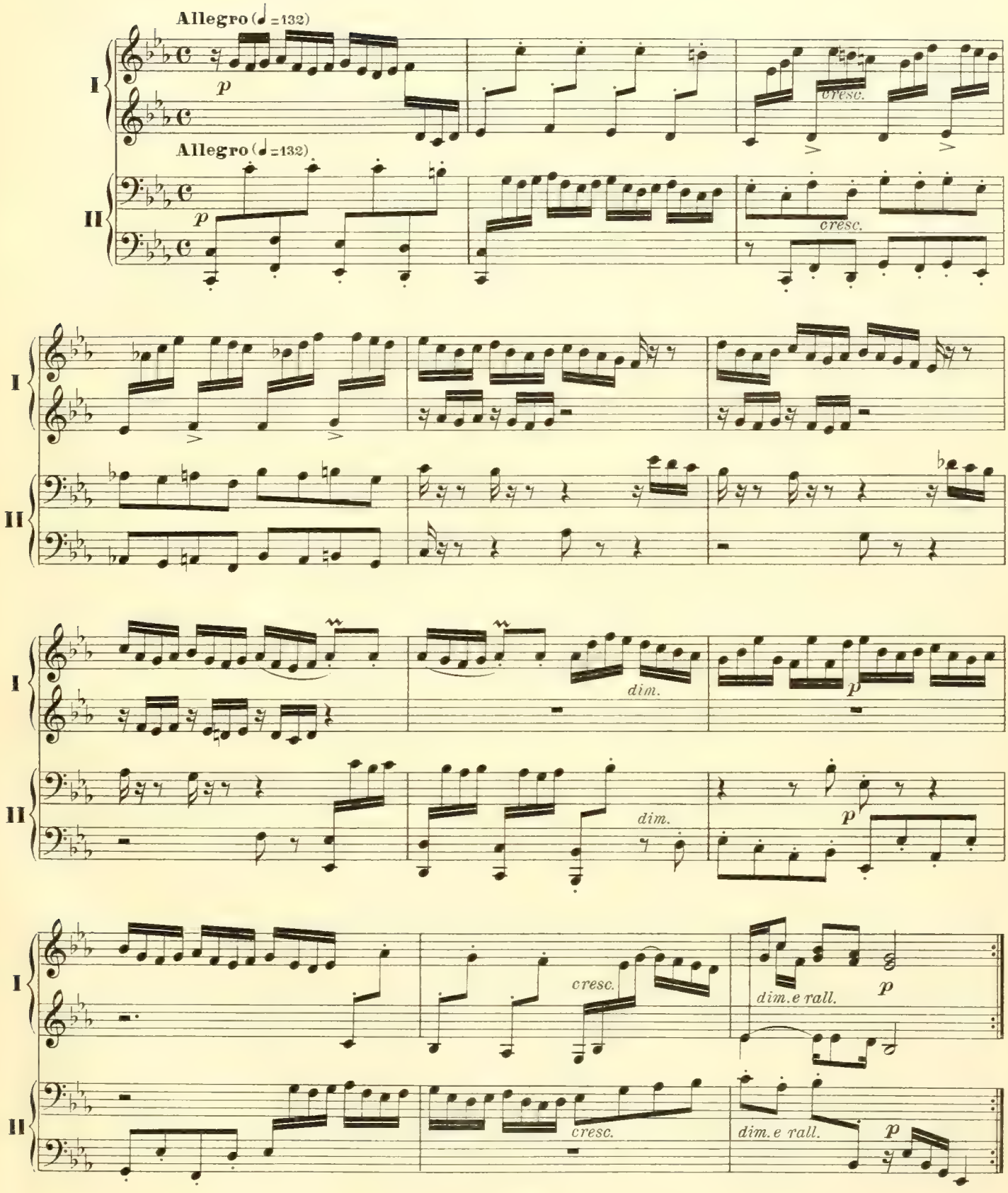
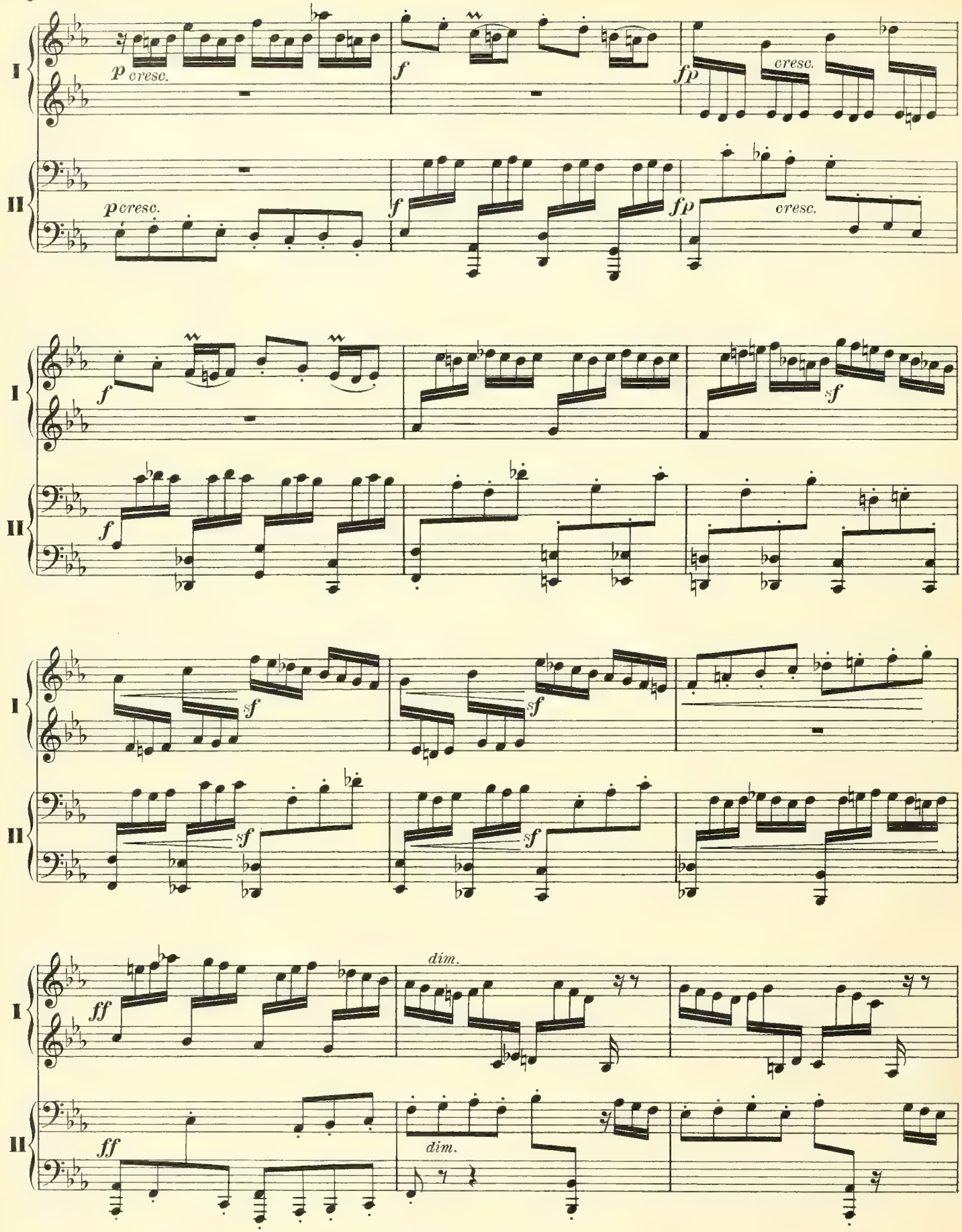
PRELUDIO II

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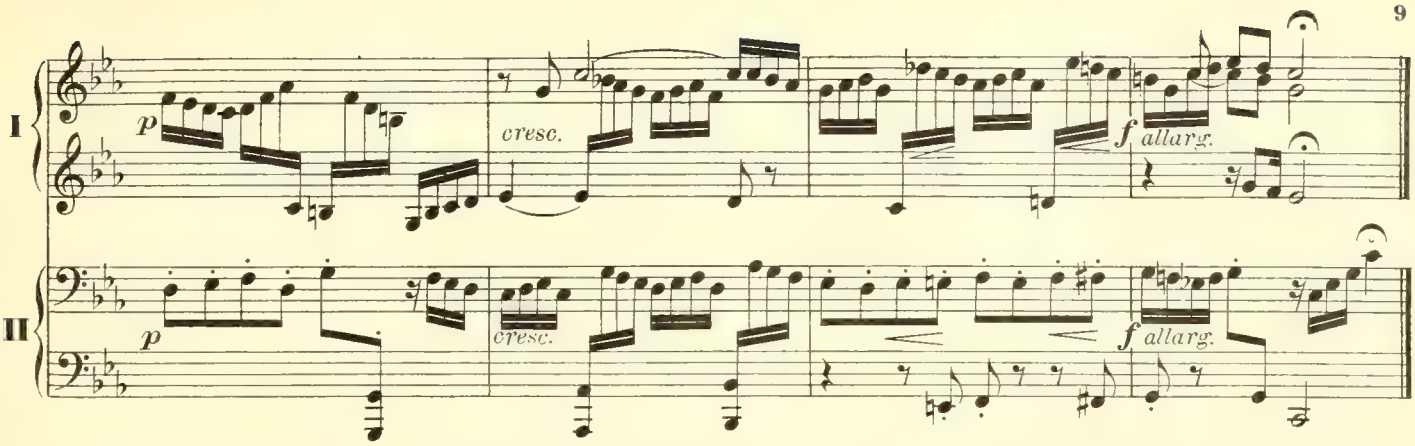
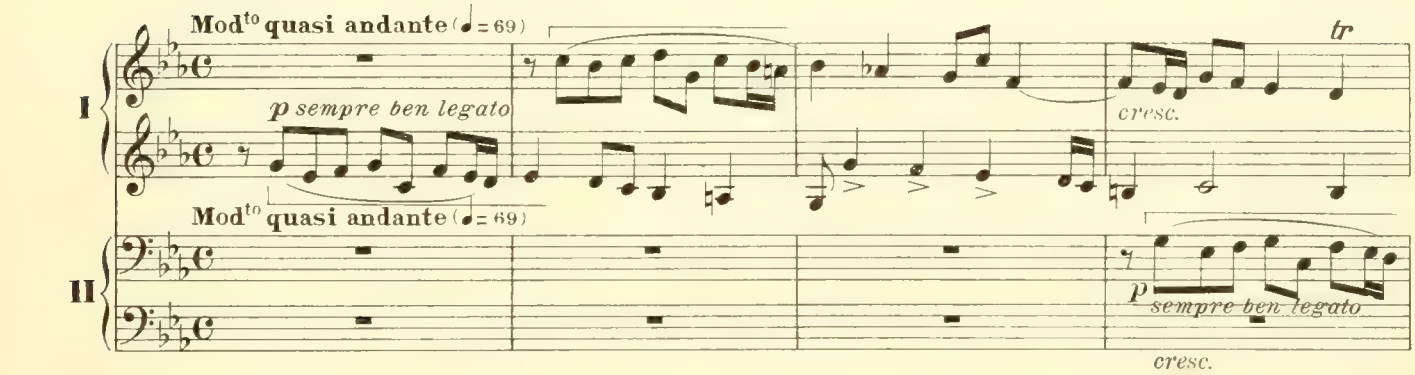
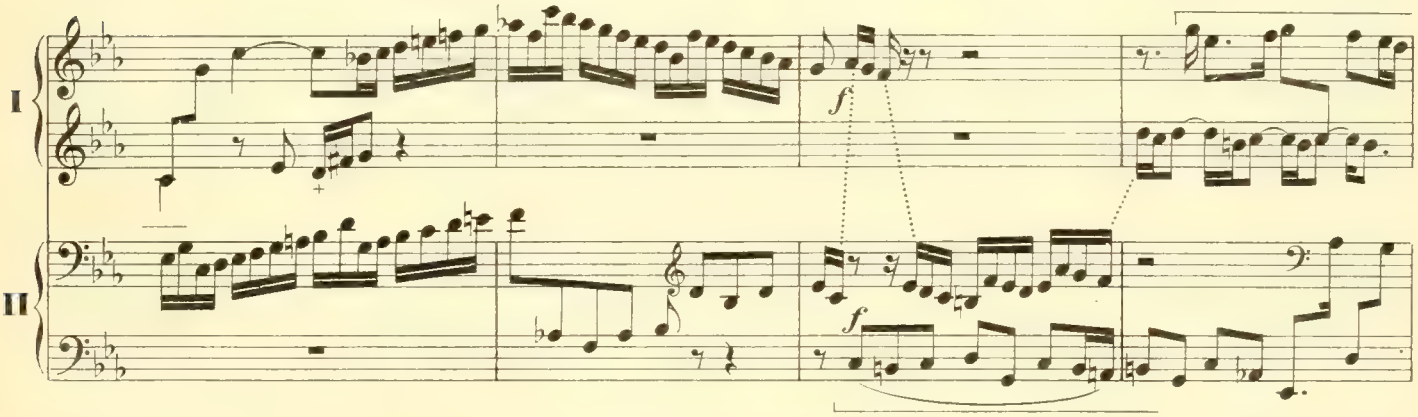
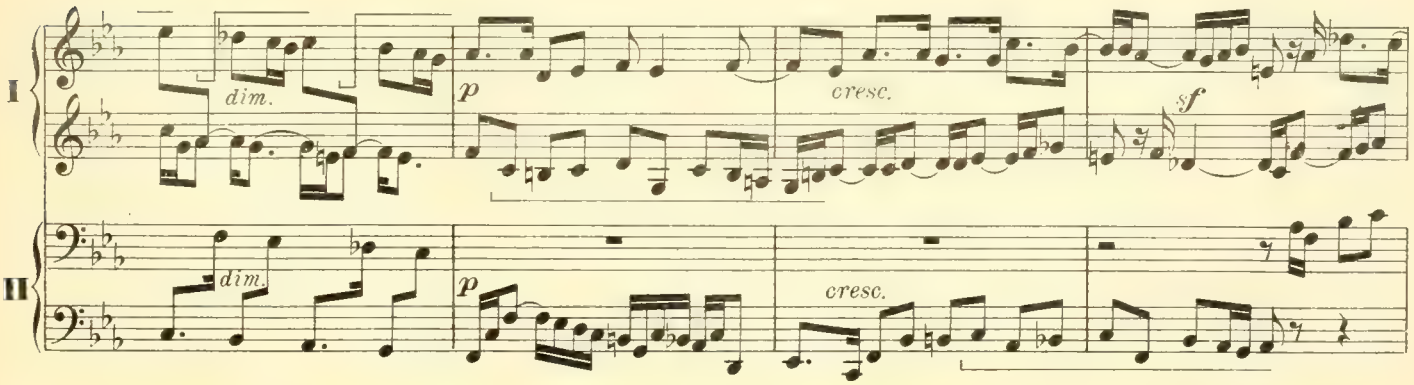


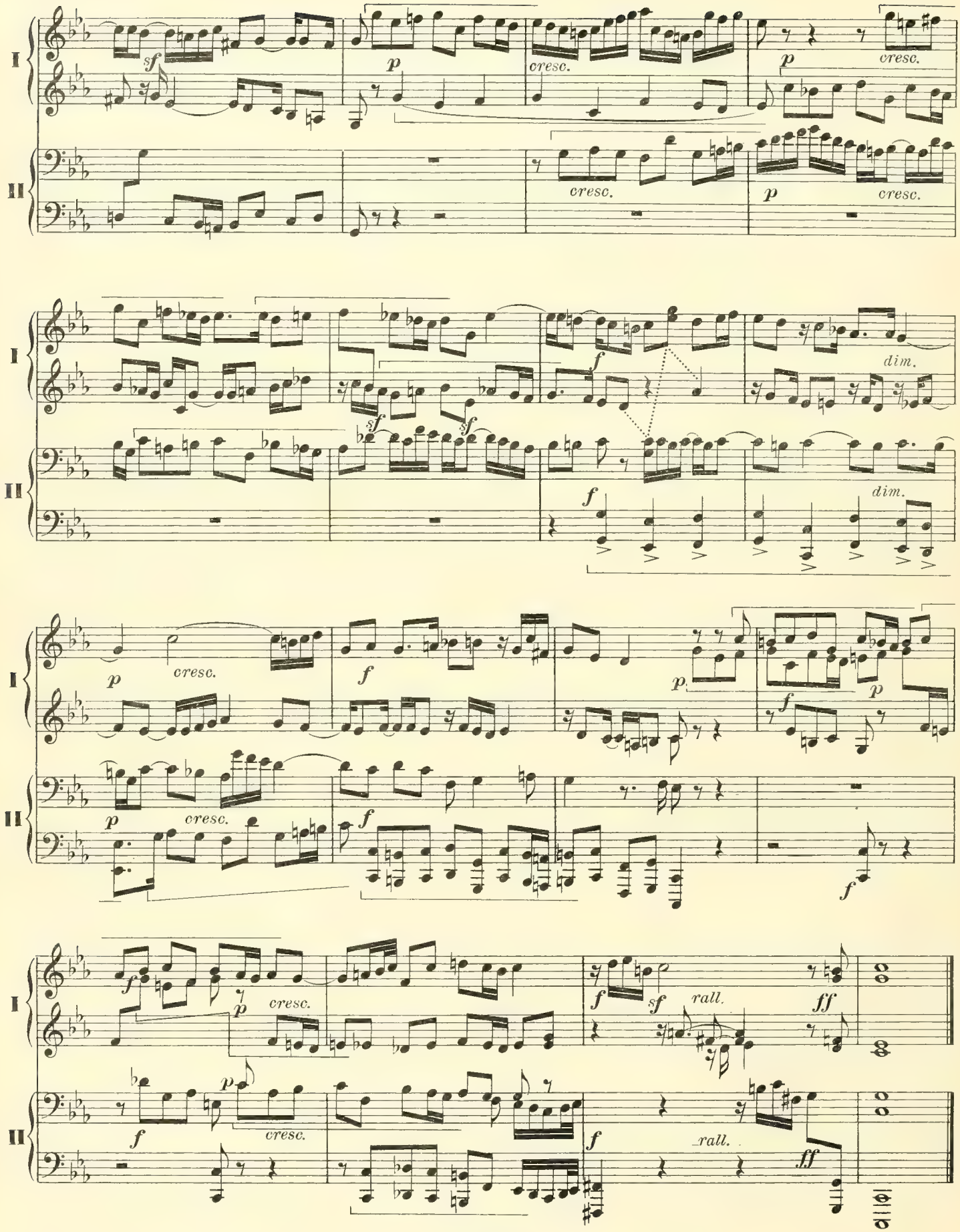
FUGA II

A 4 VOCI





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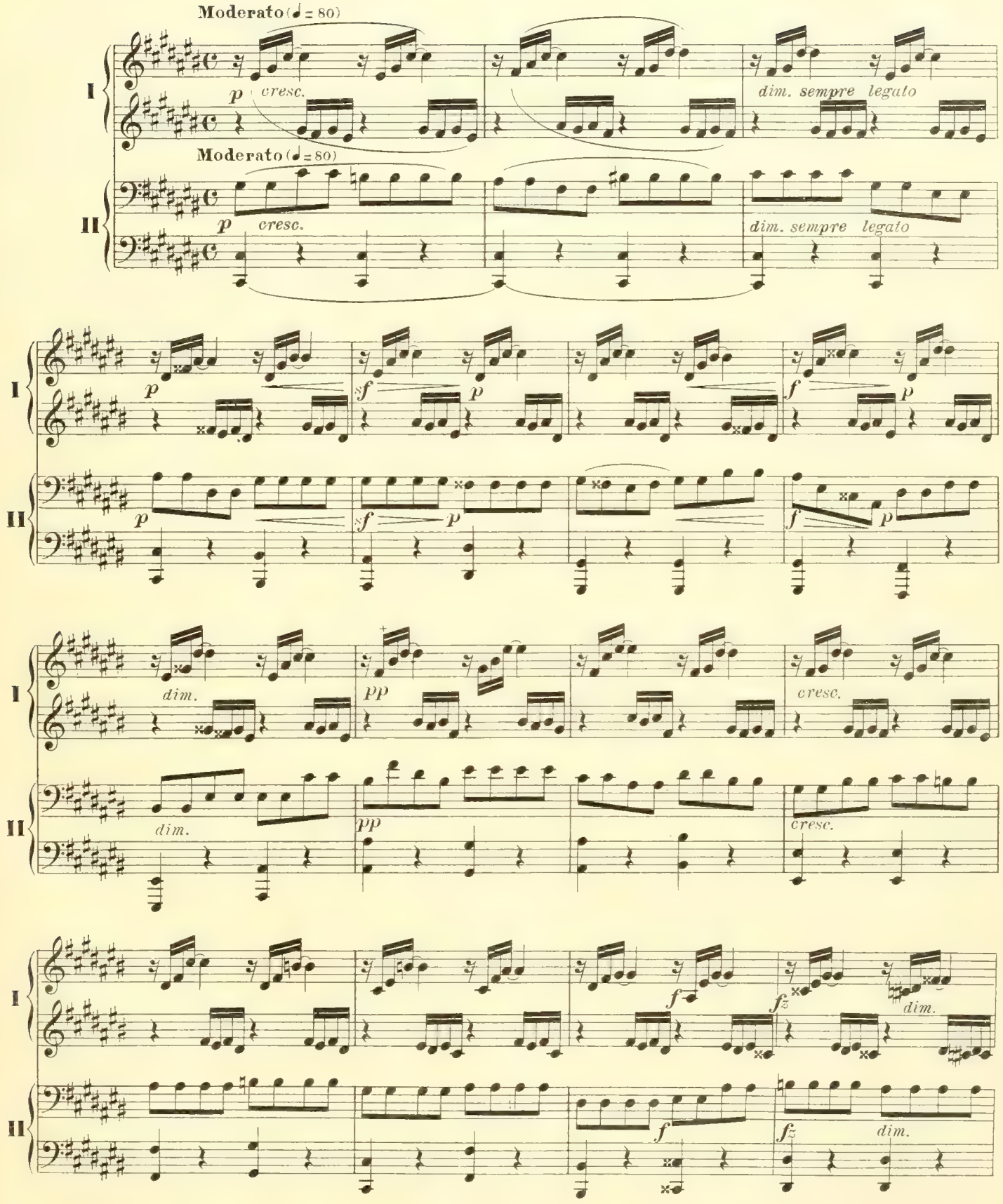

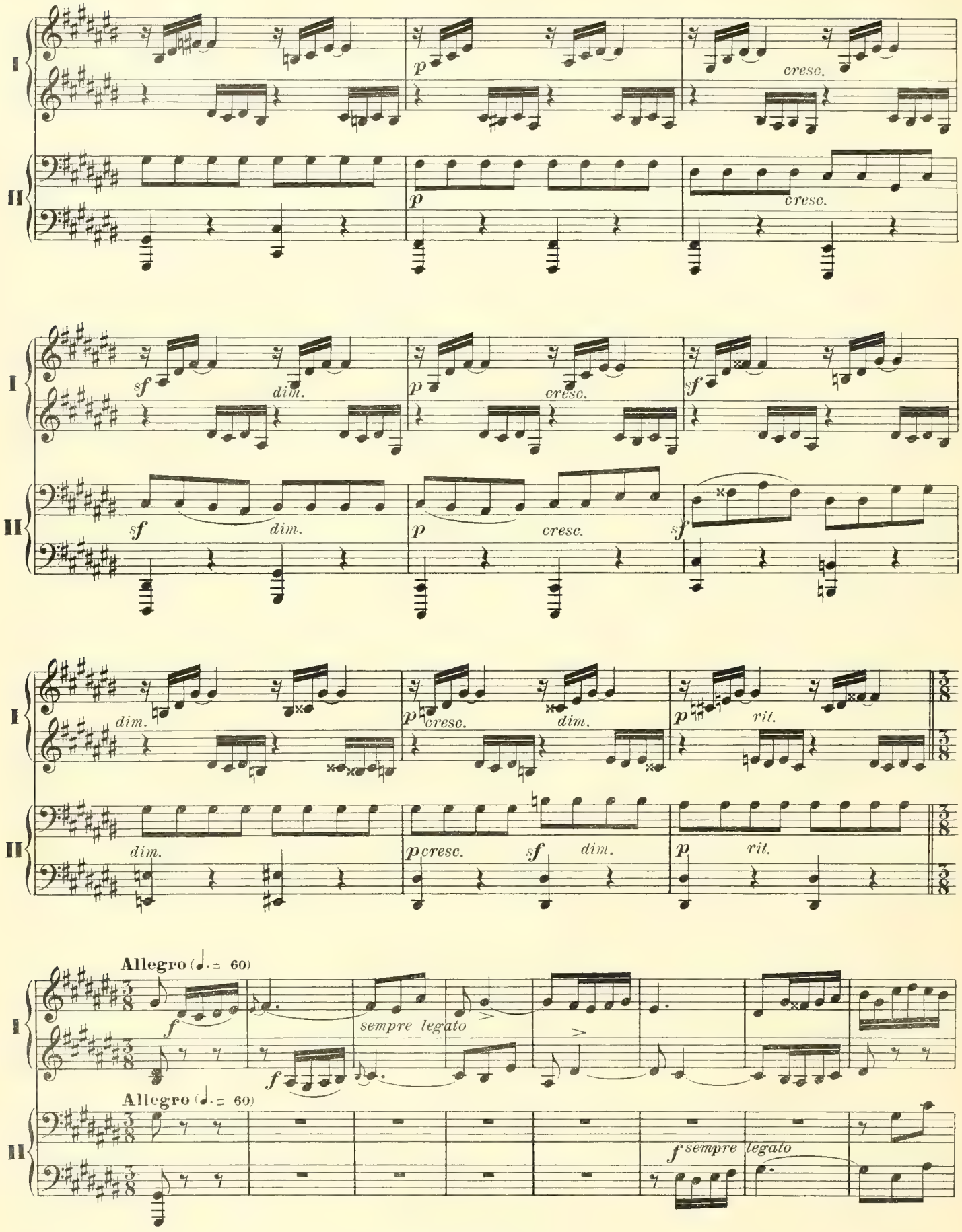
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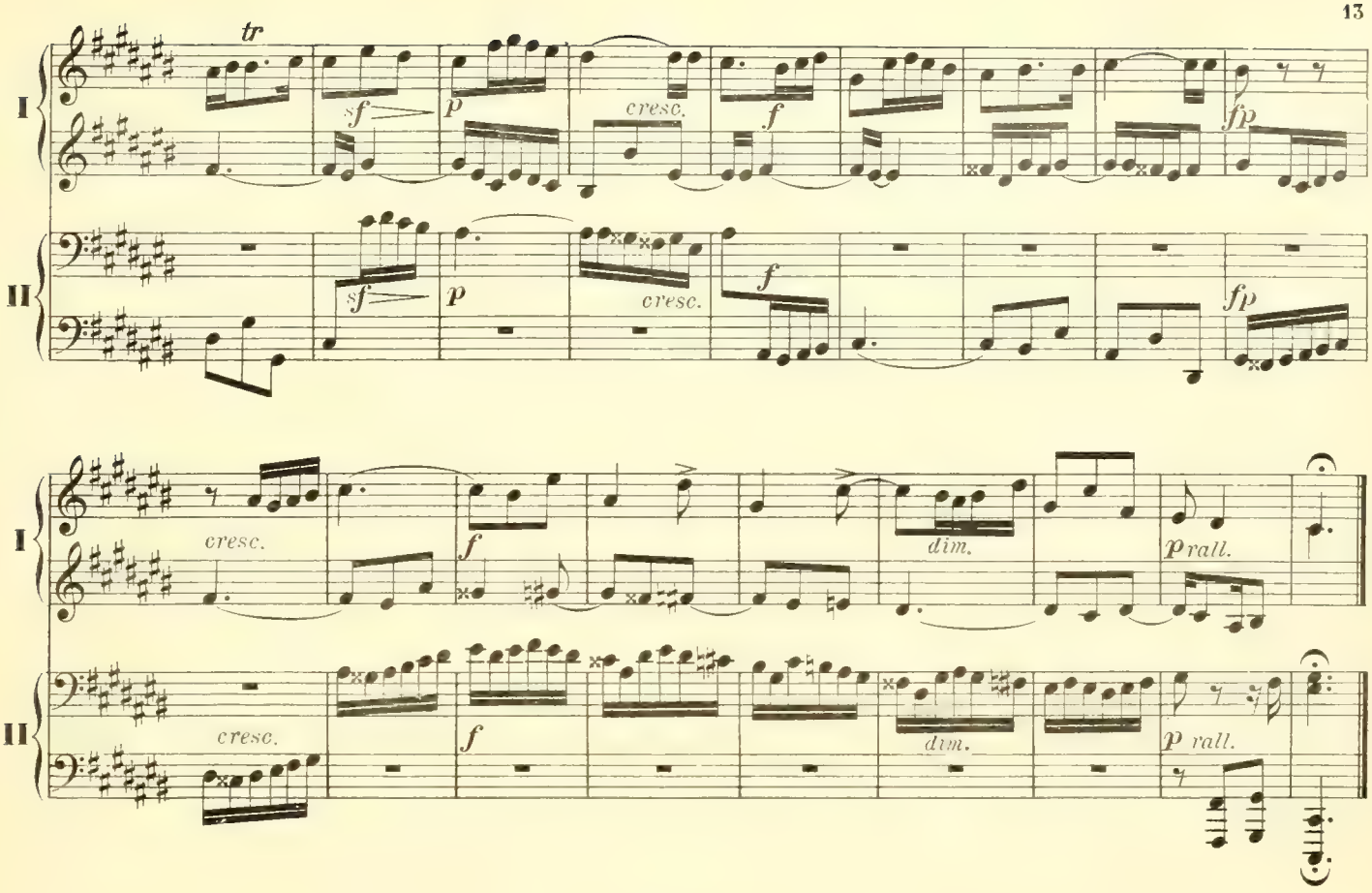

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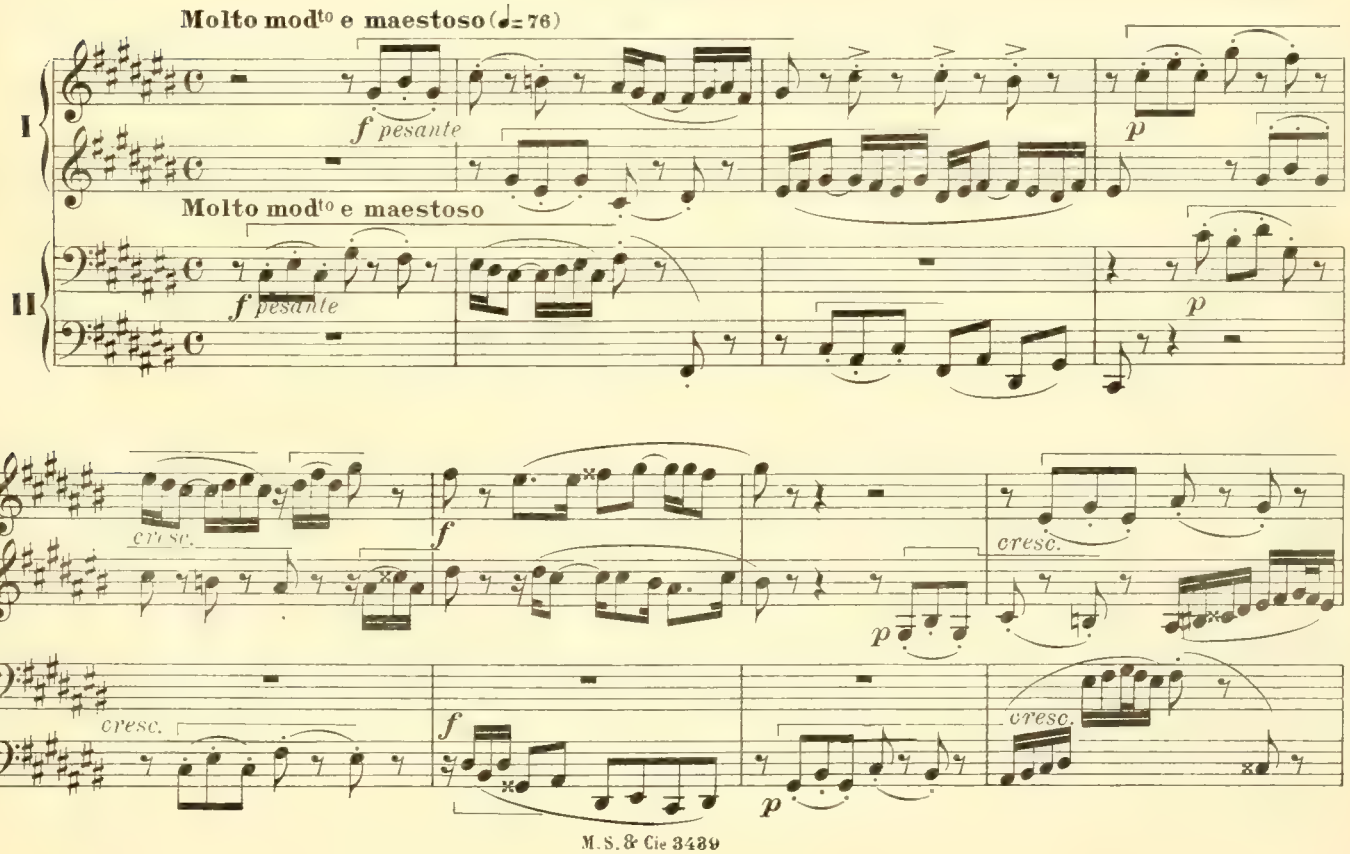

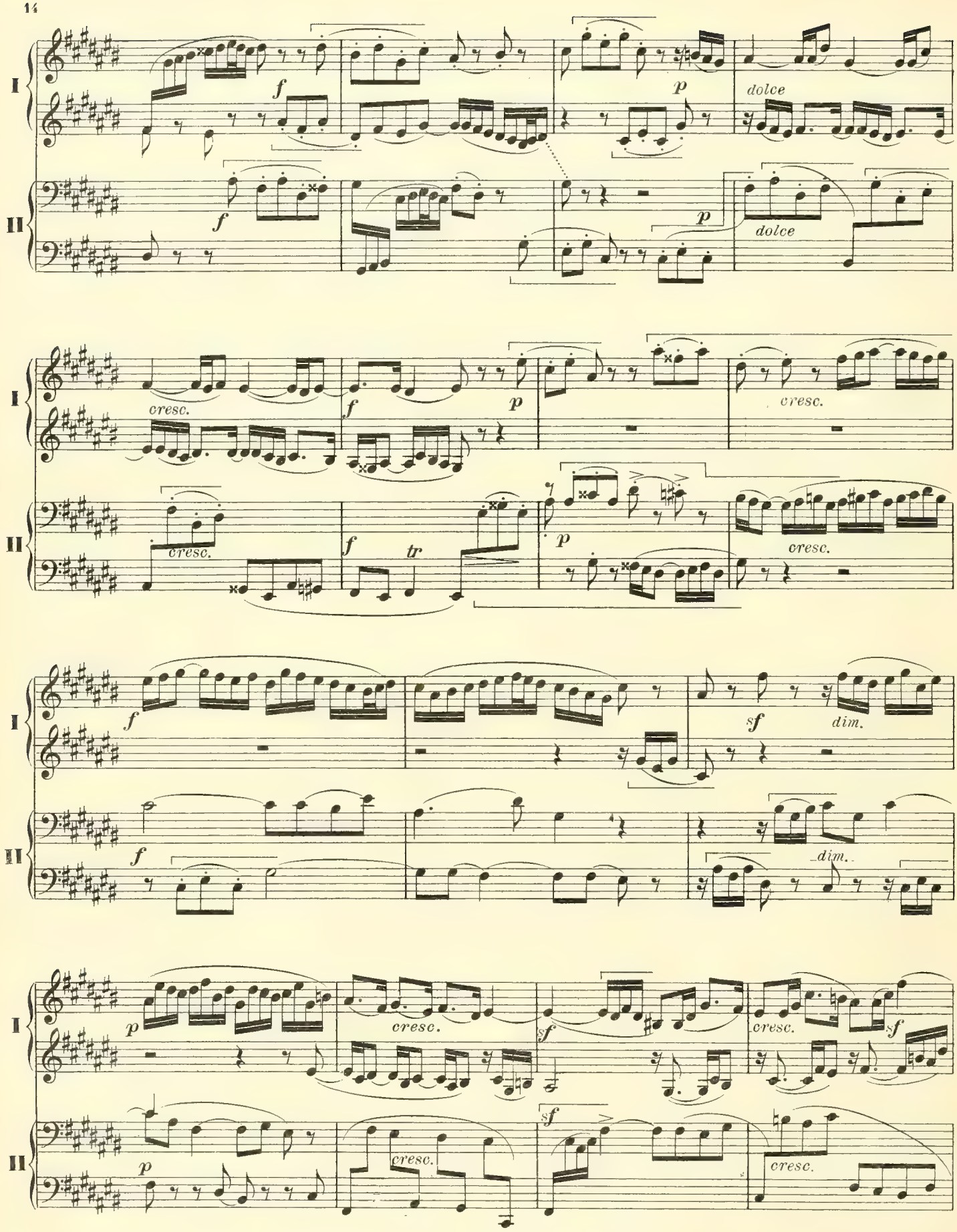
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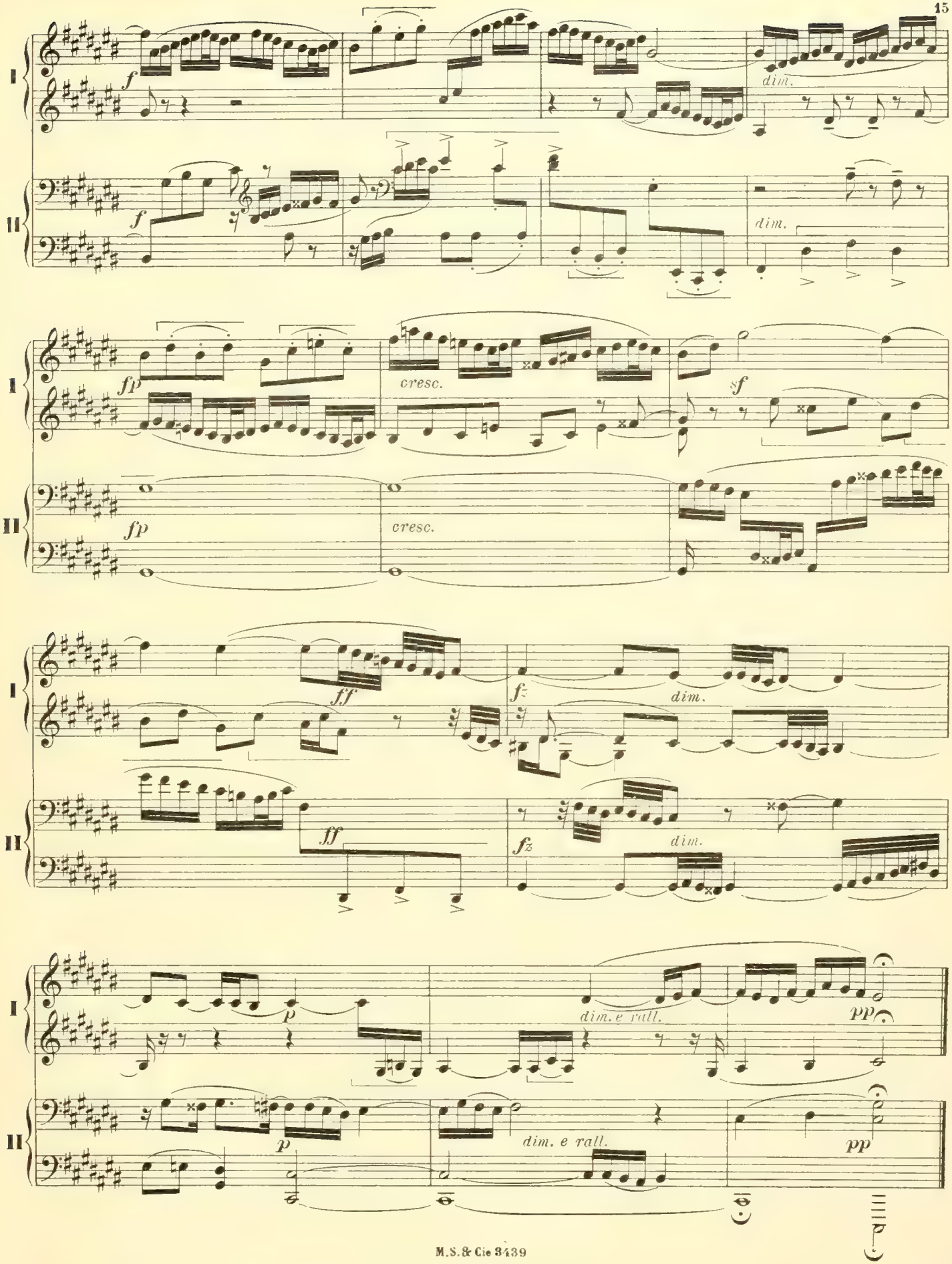
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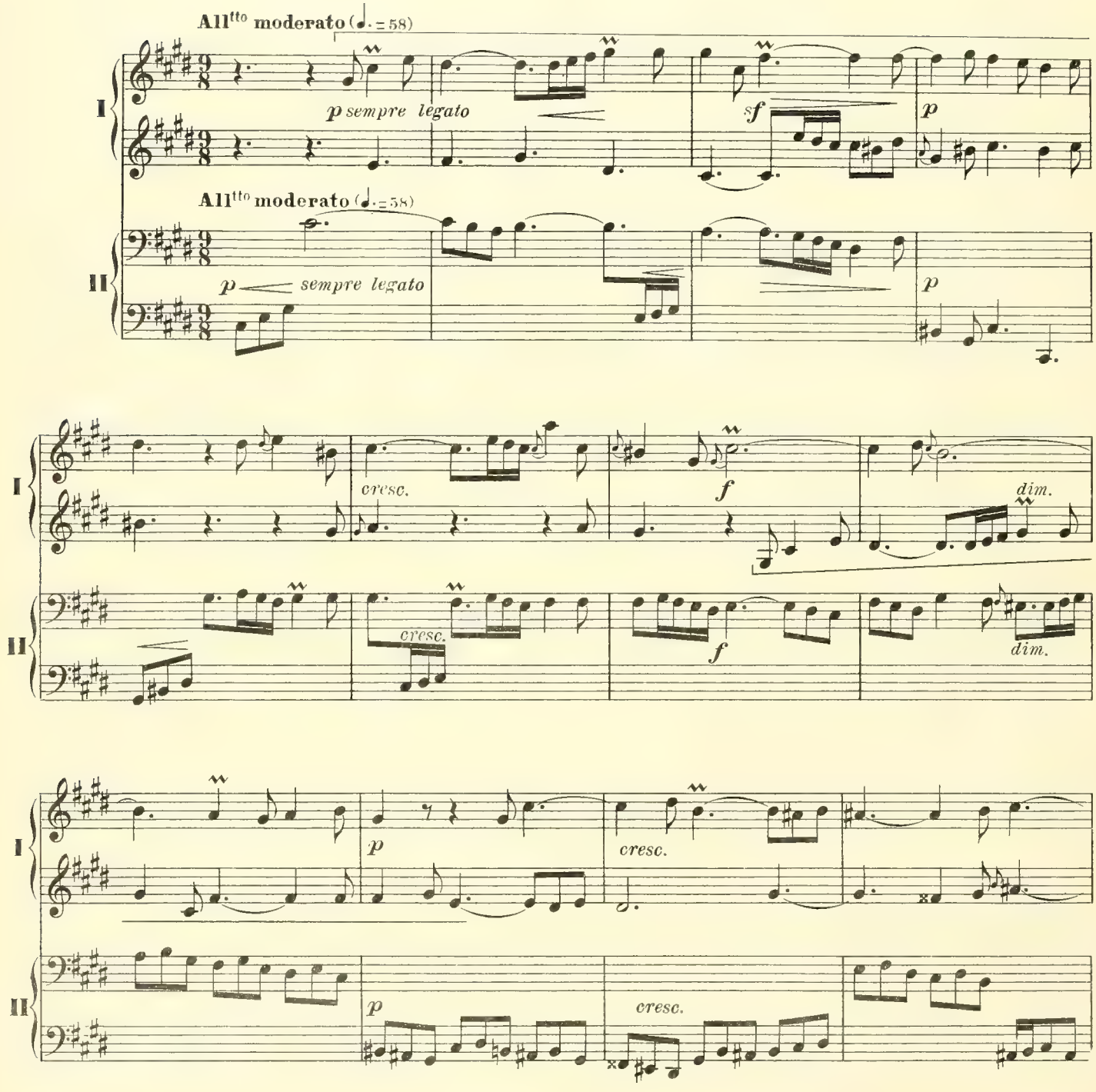
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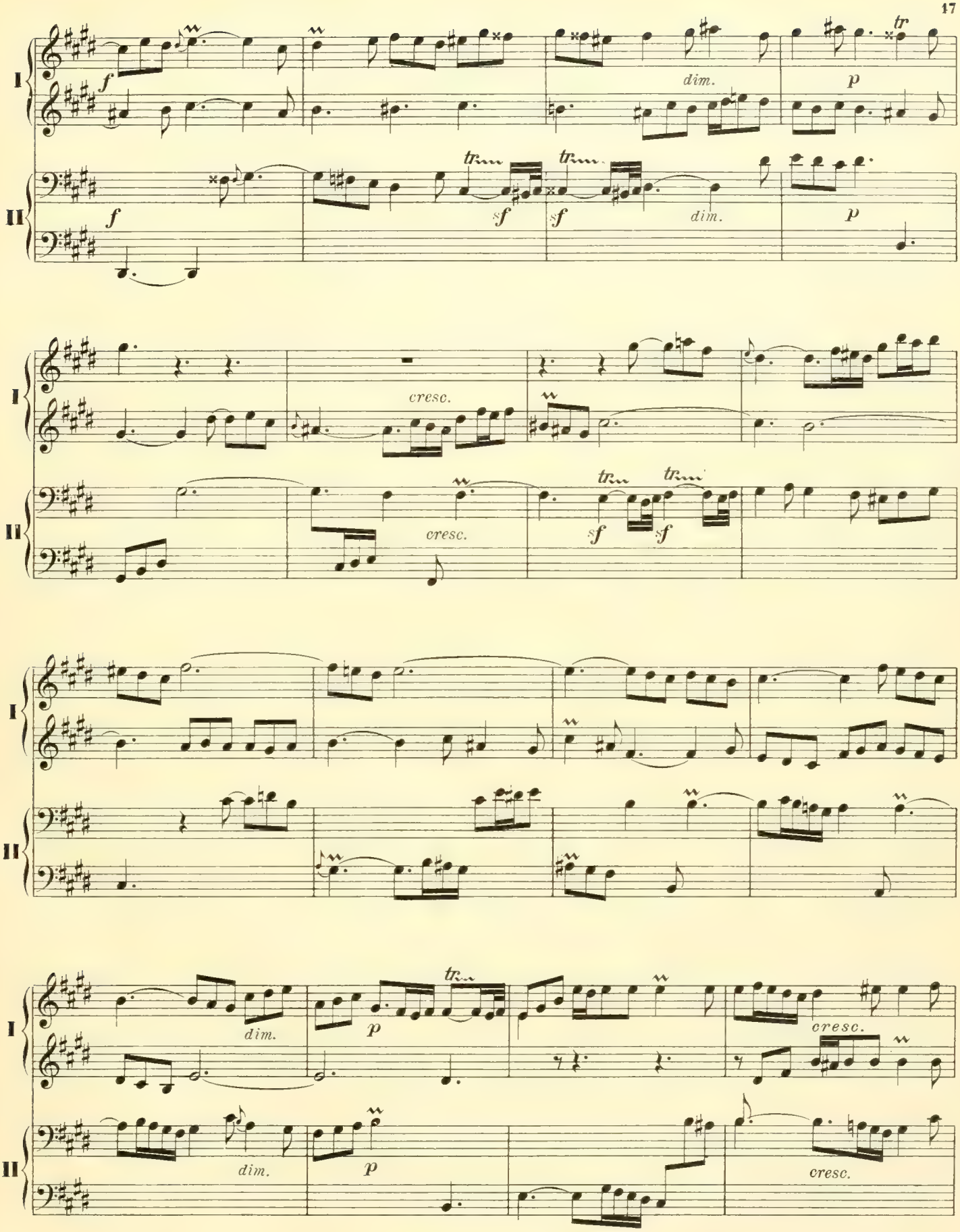
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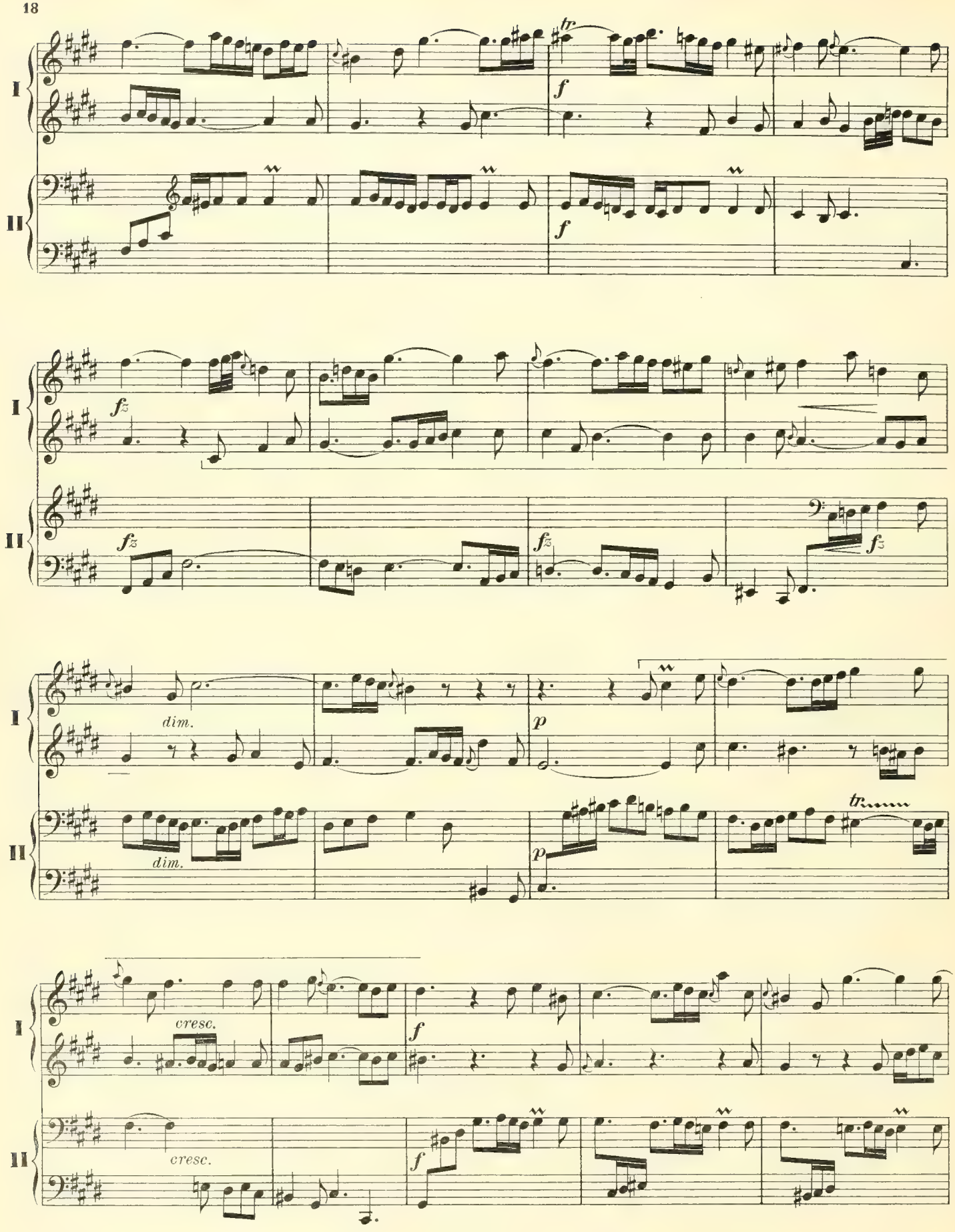
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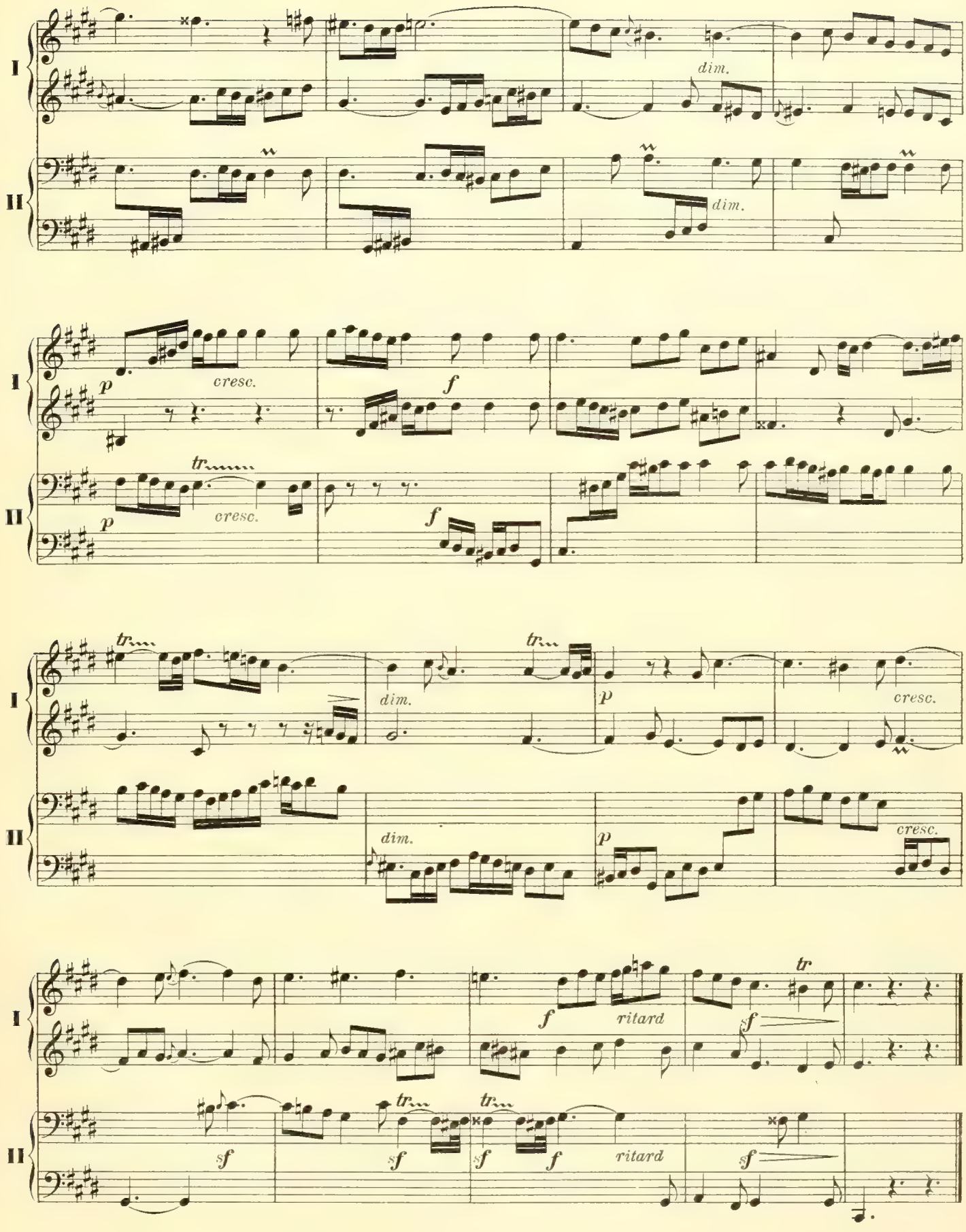
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FUGA IV
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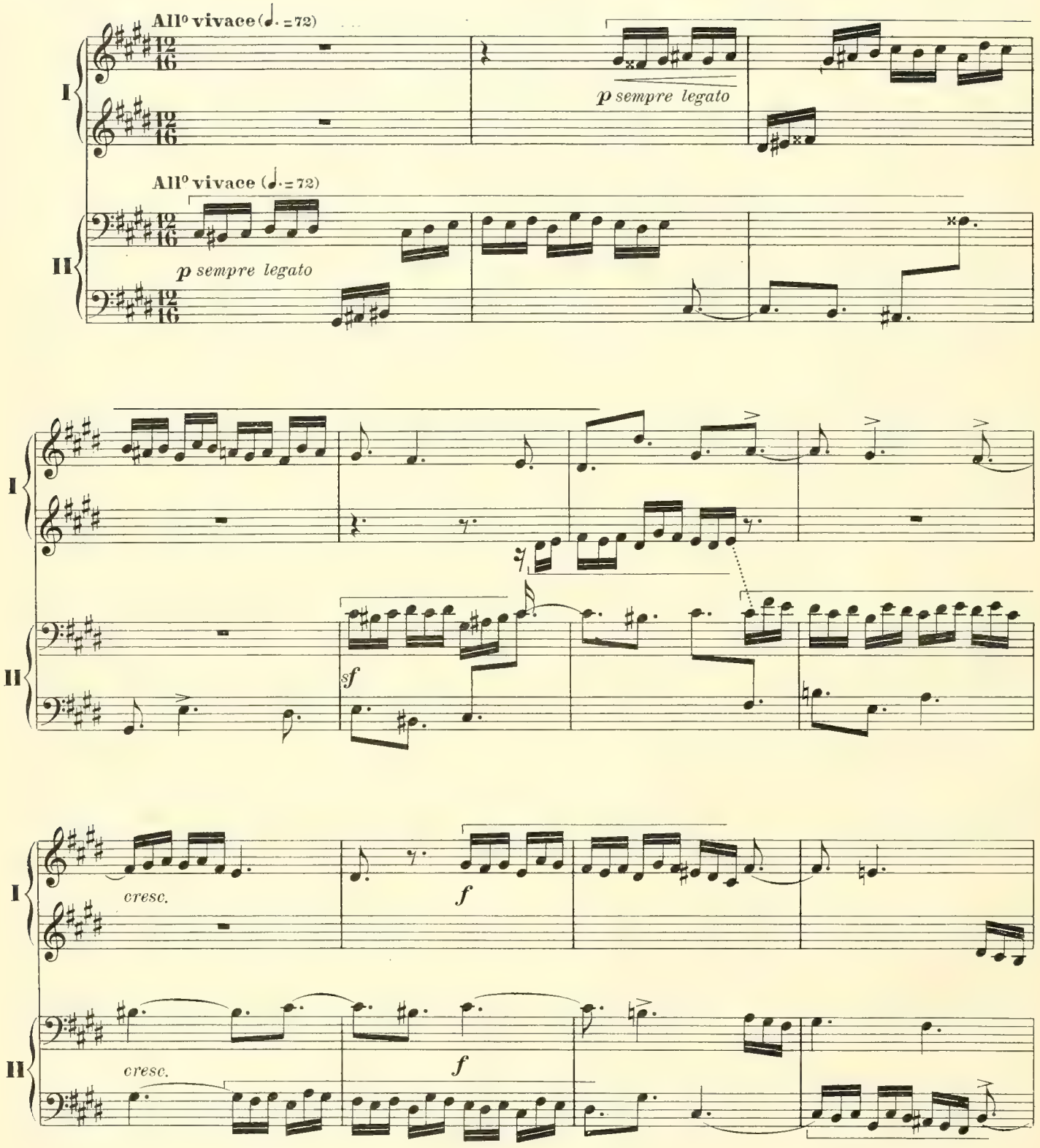

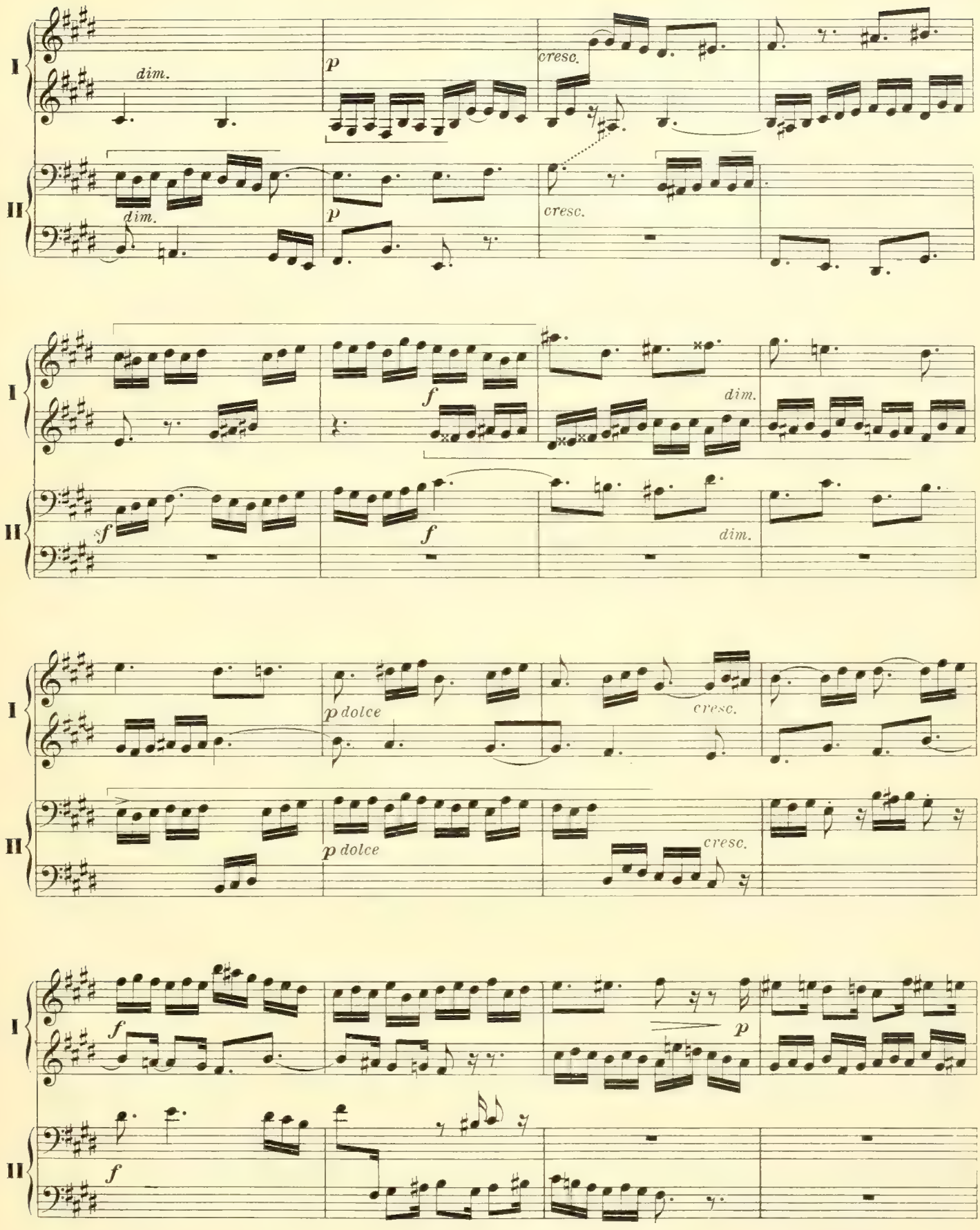
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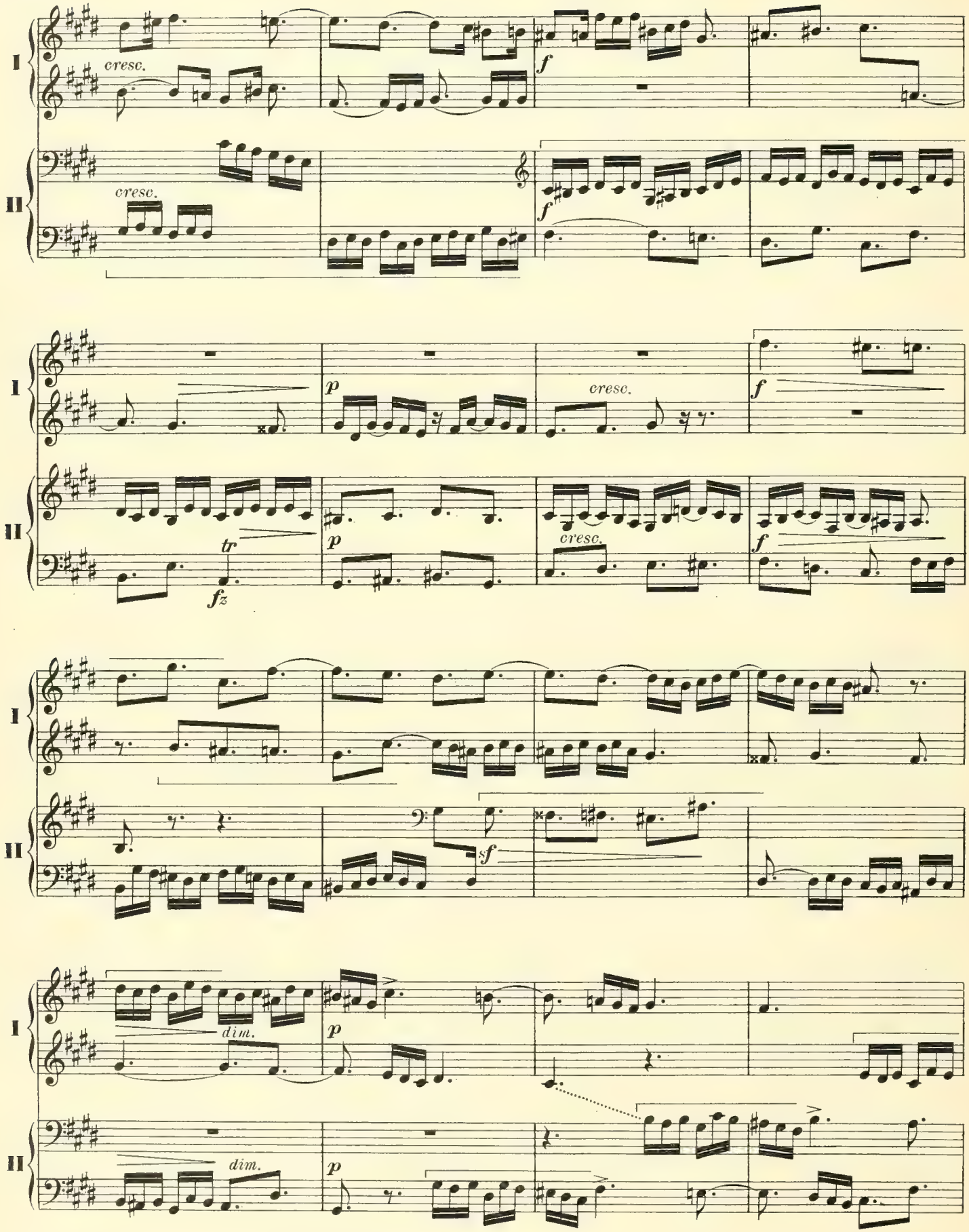
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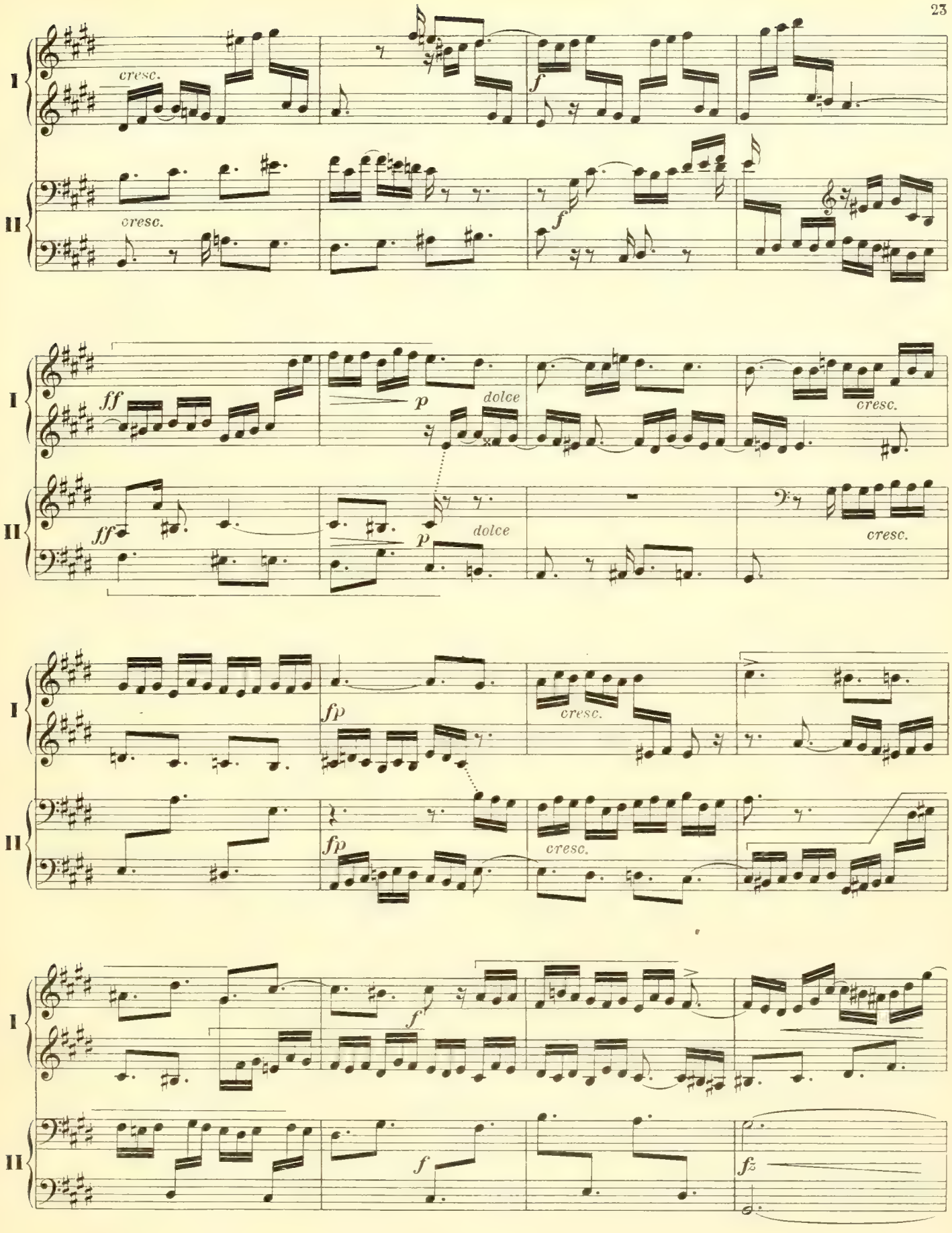
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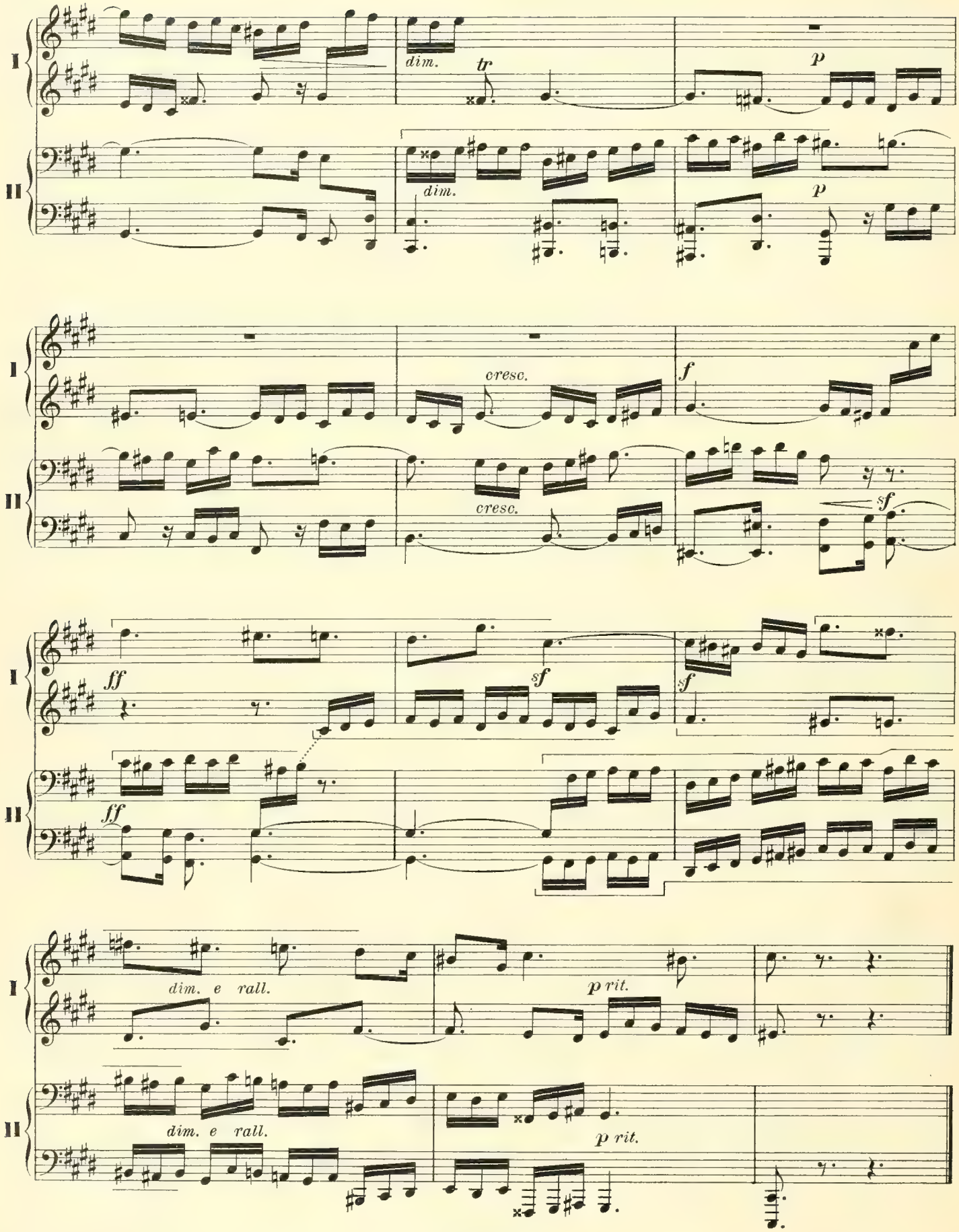
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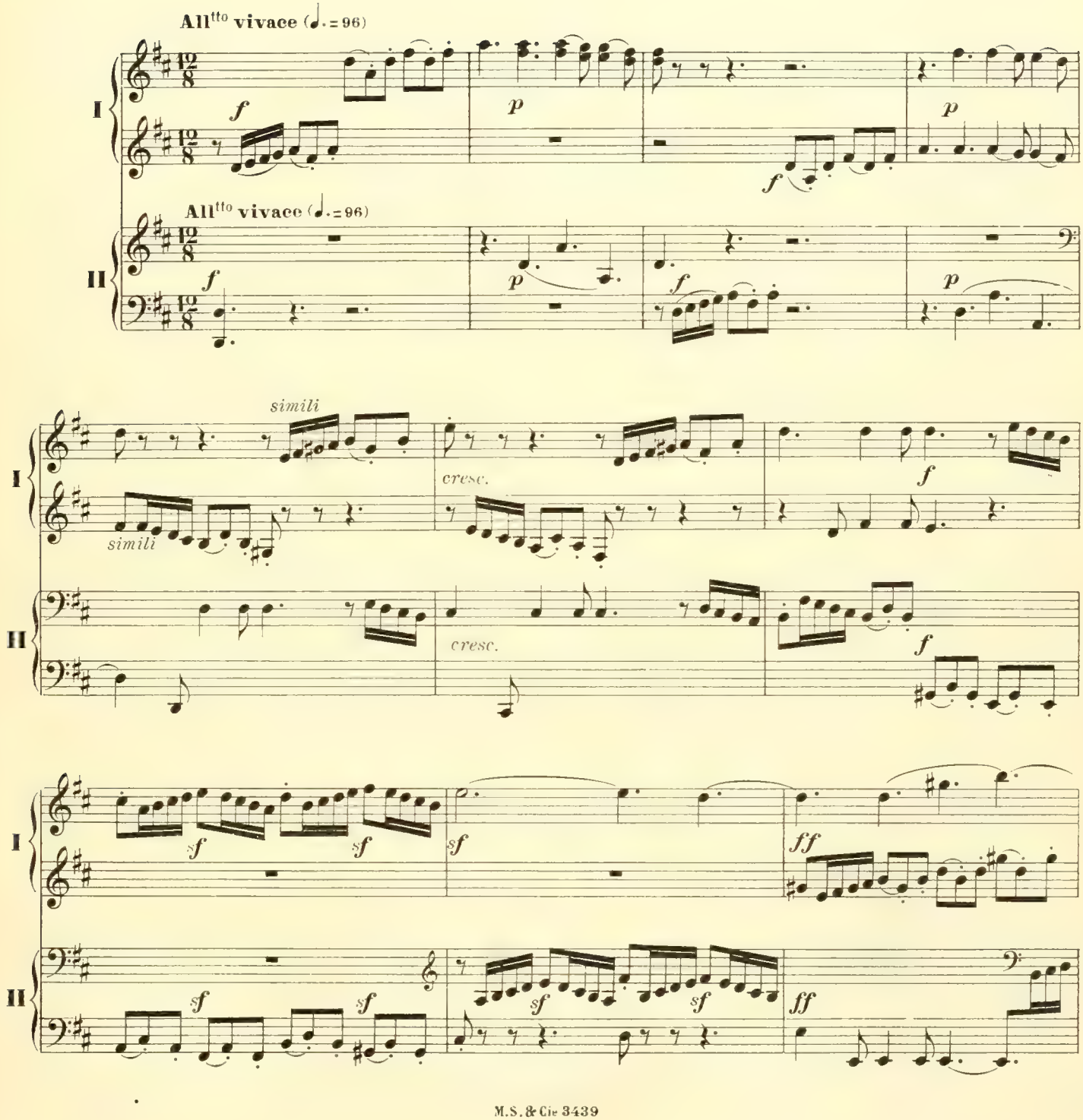
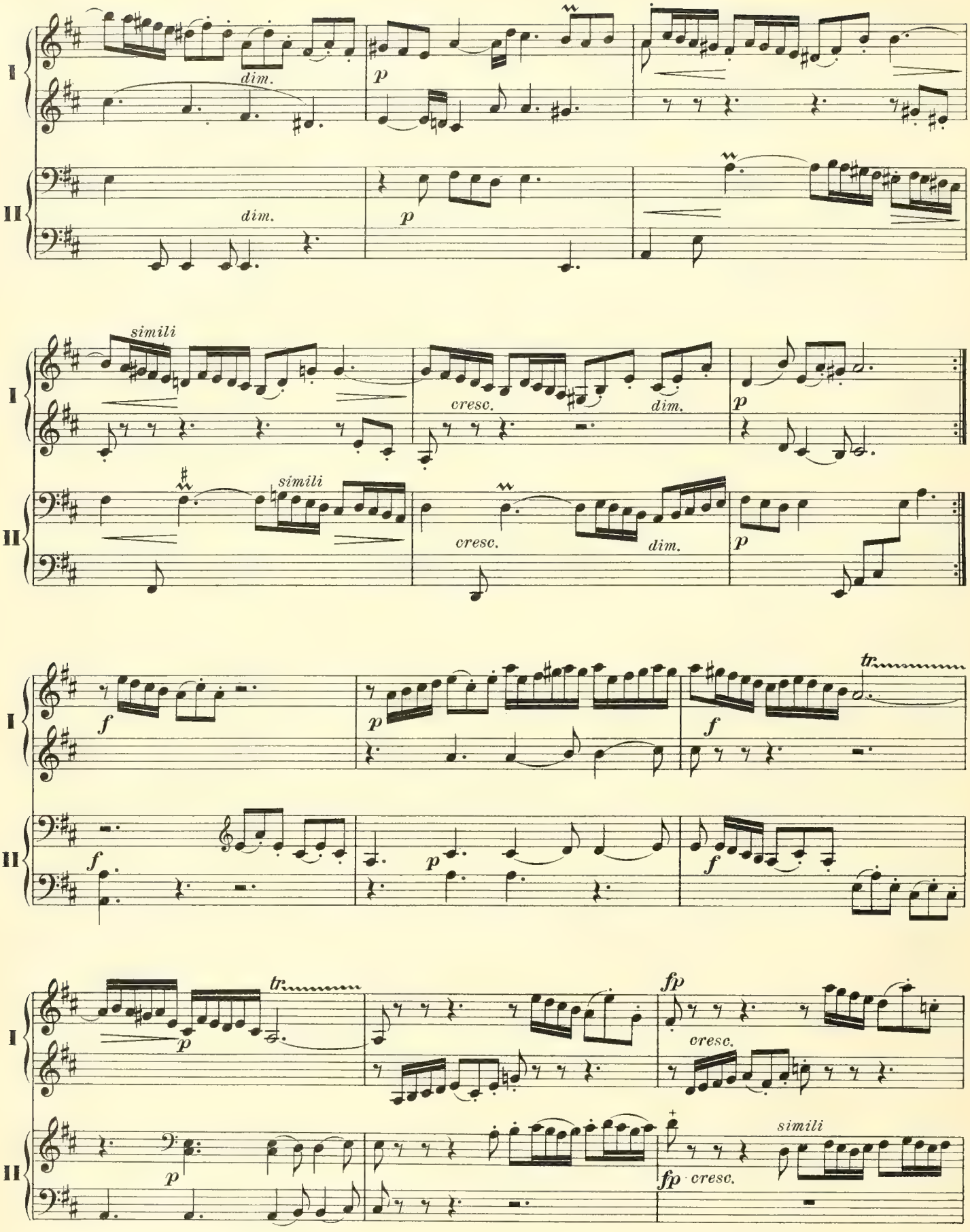
PRELUDIO V

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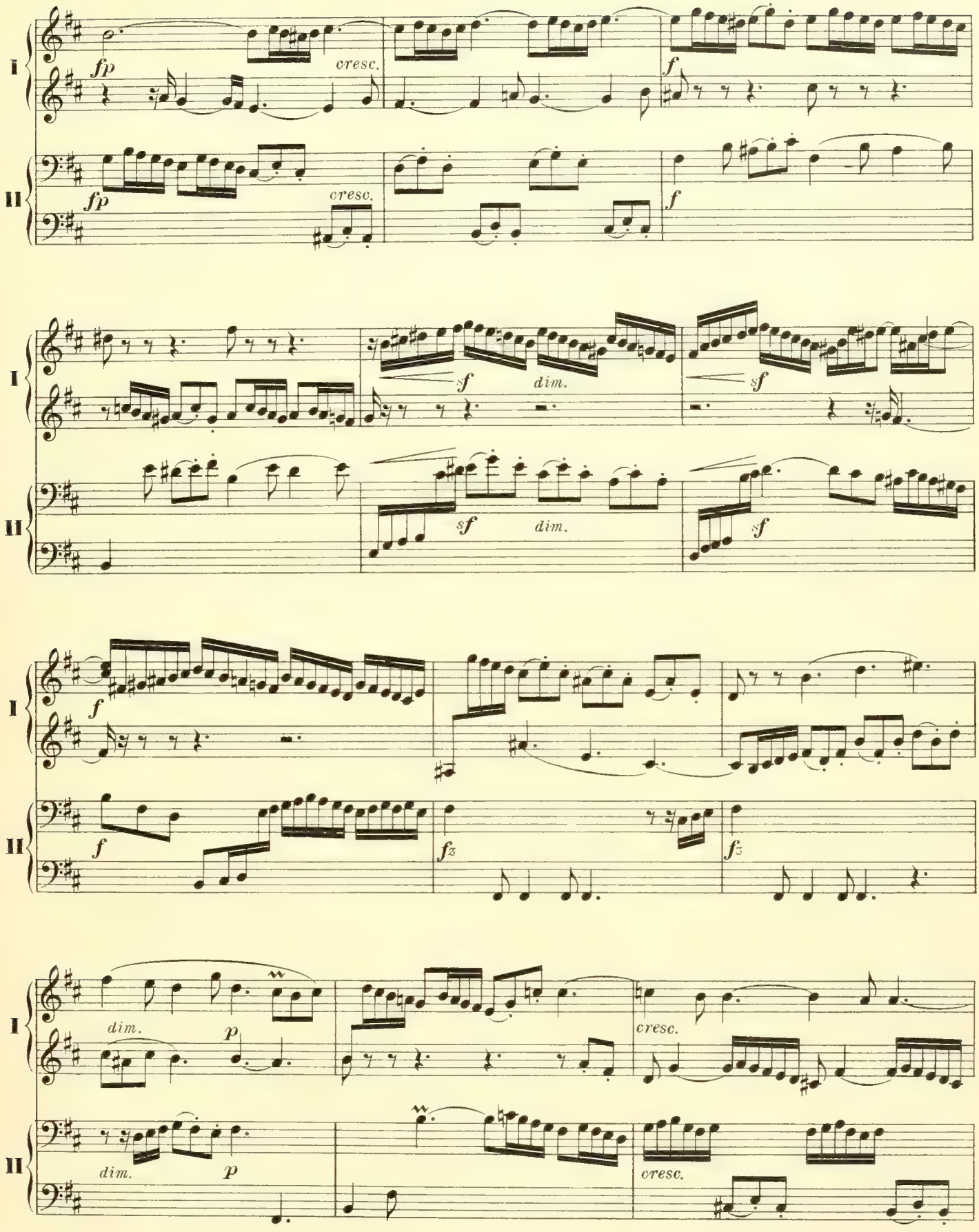
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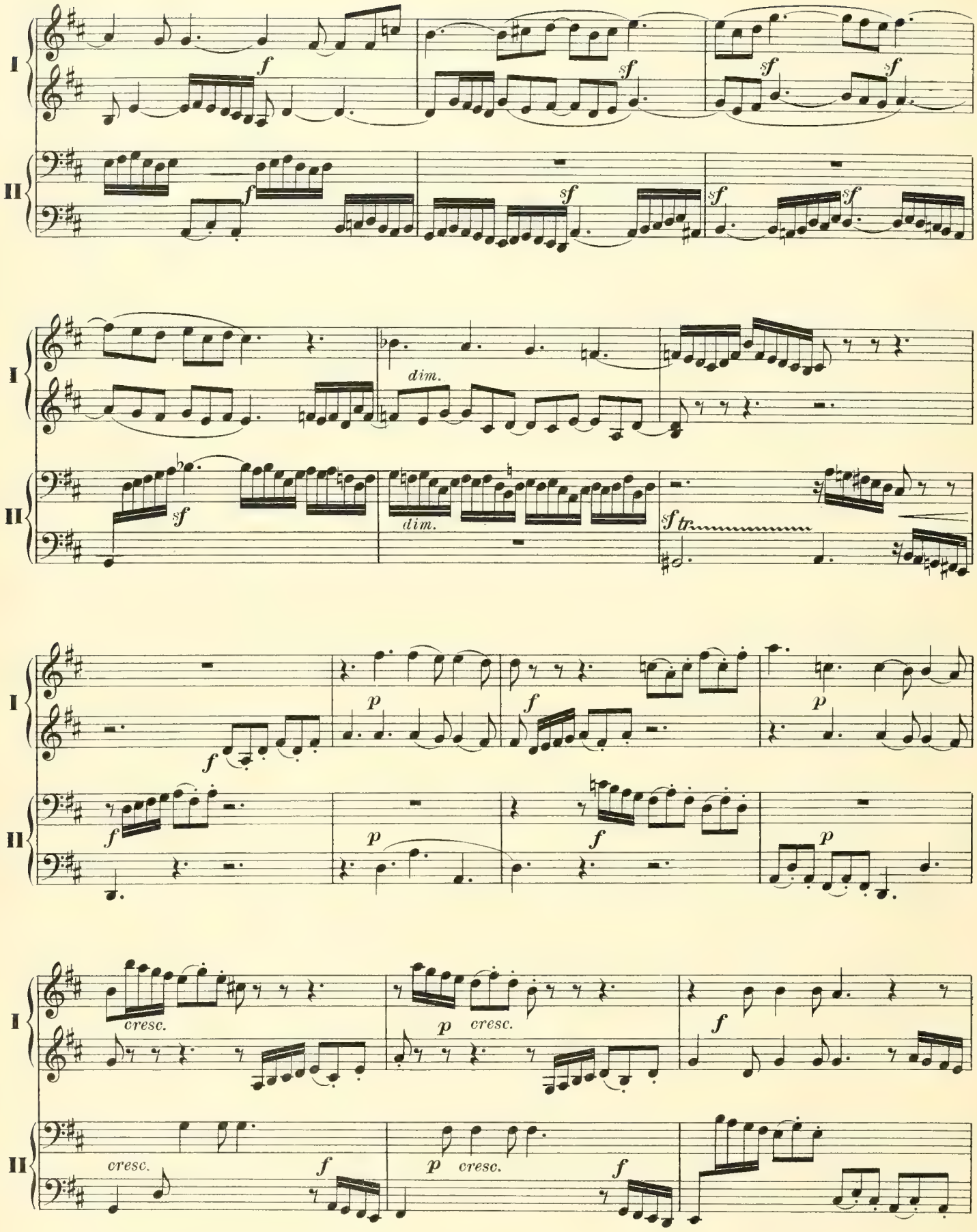
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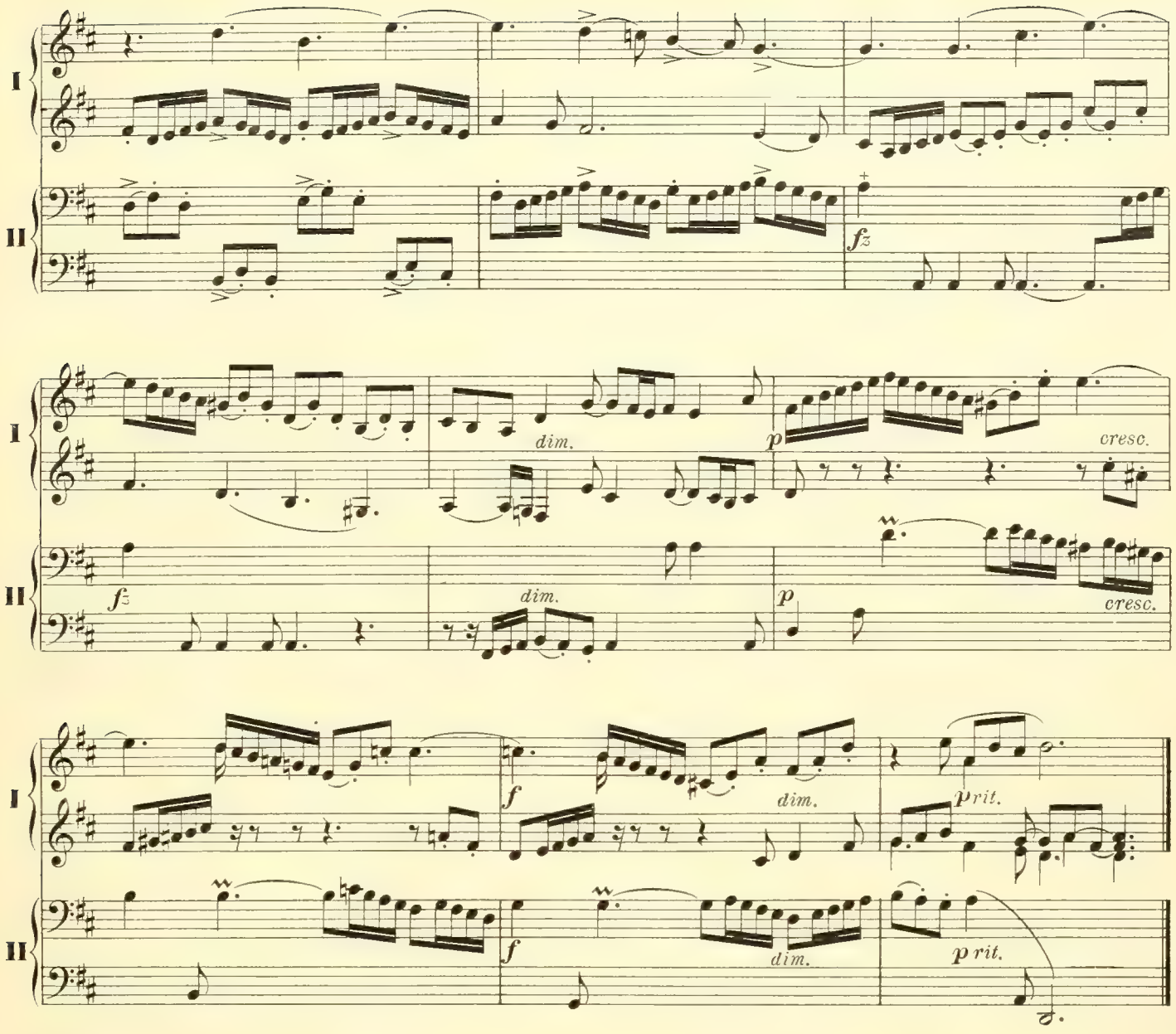
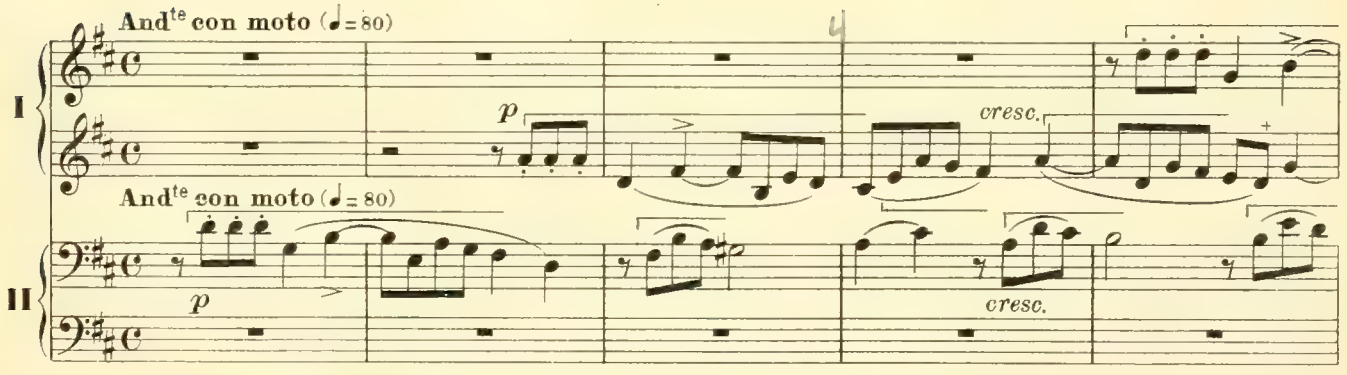
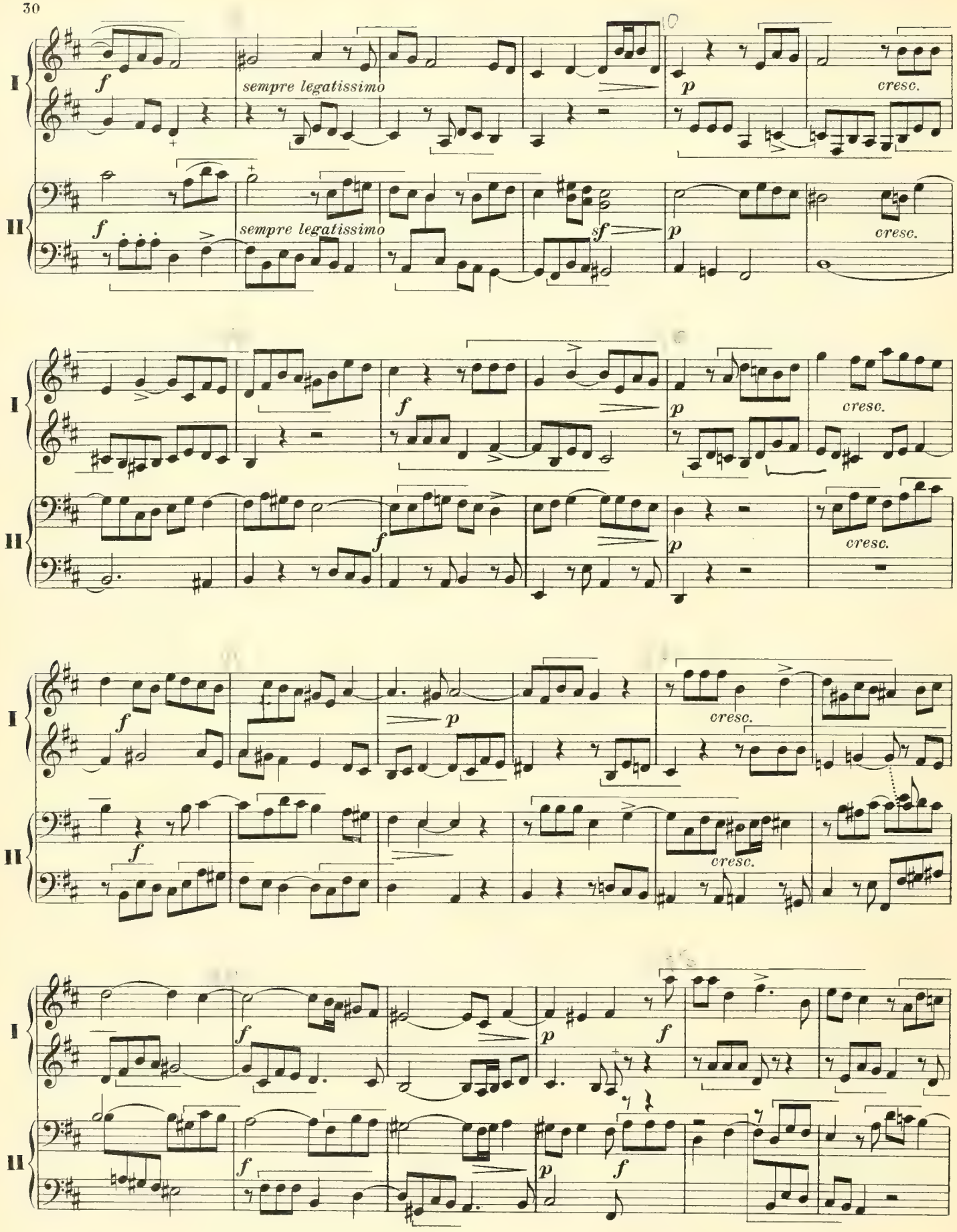
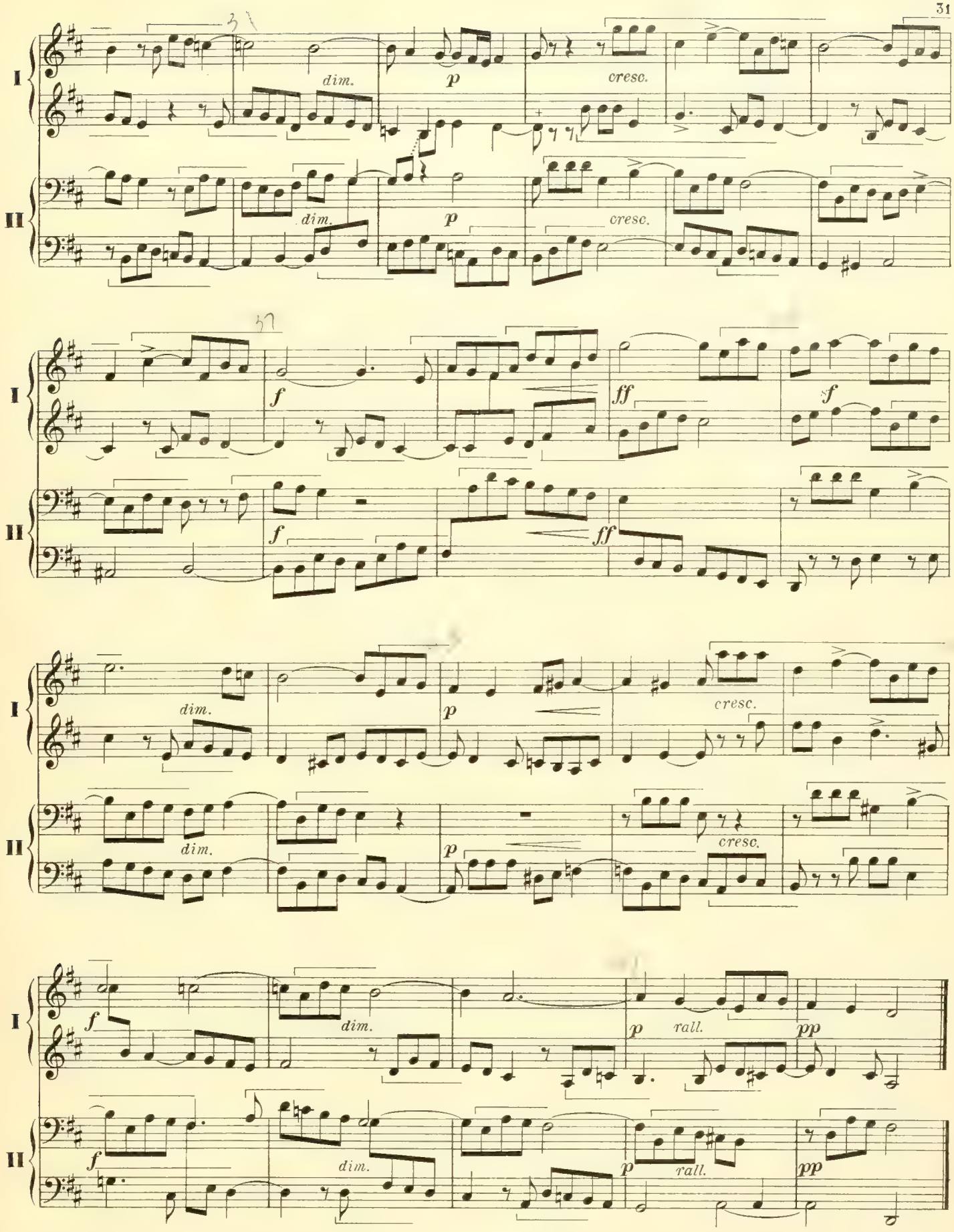


FUGA V

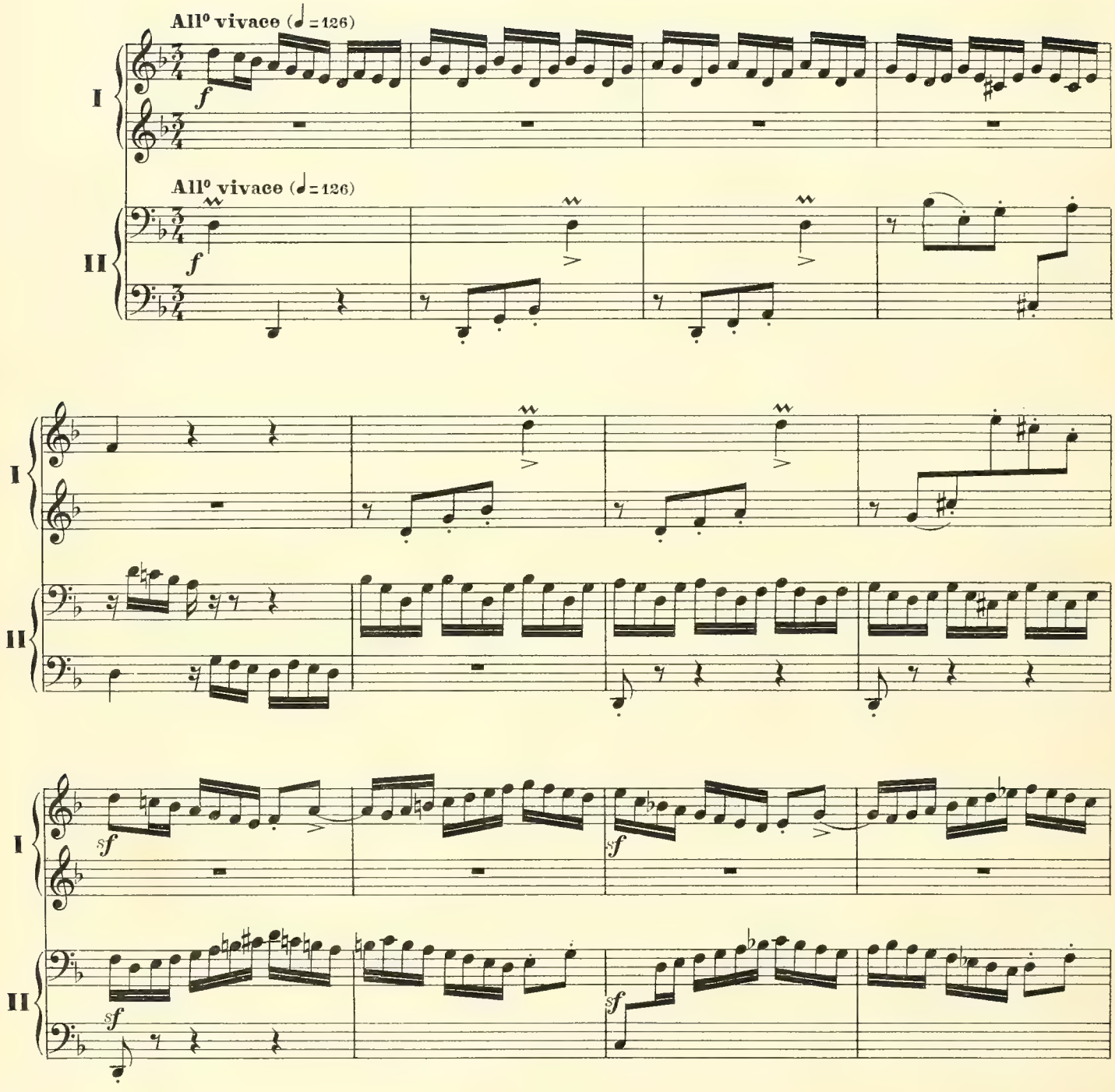
A 4 VOCI

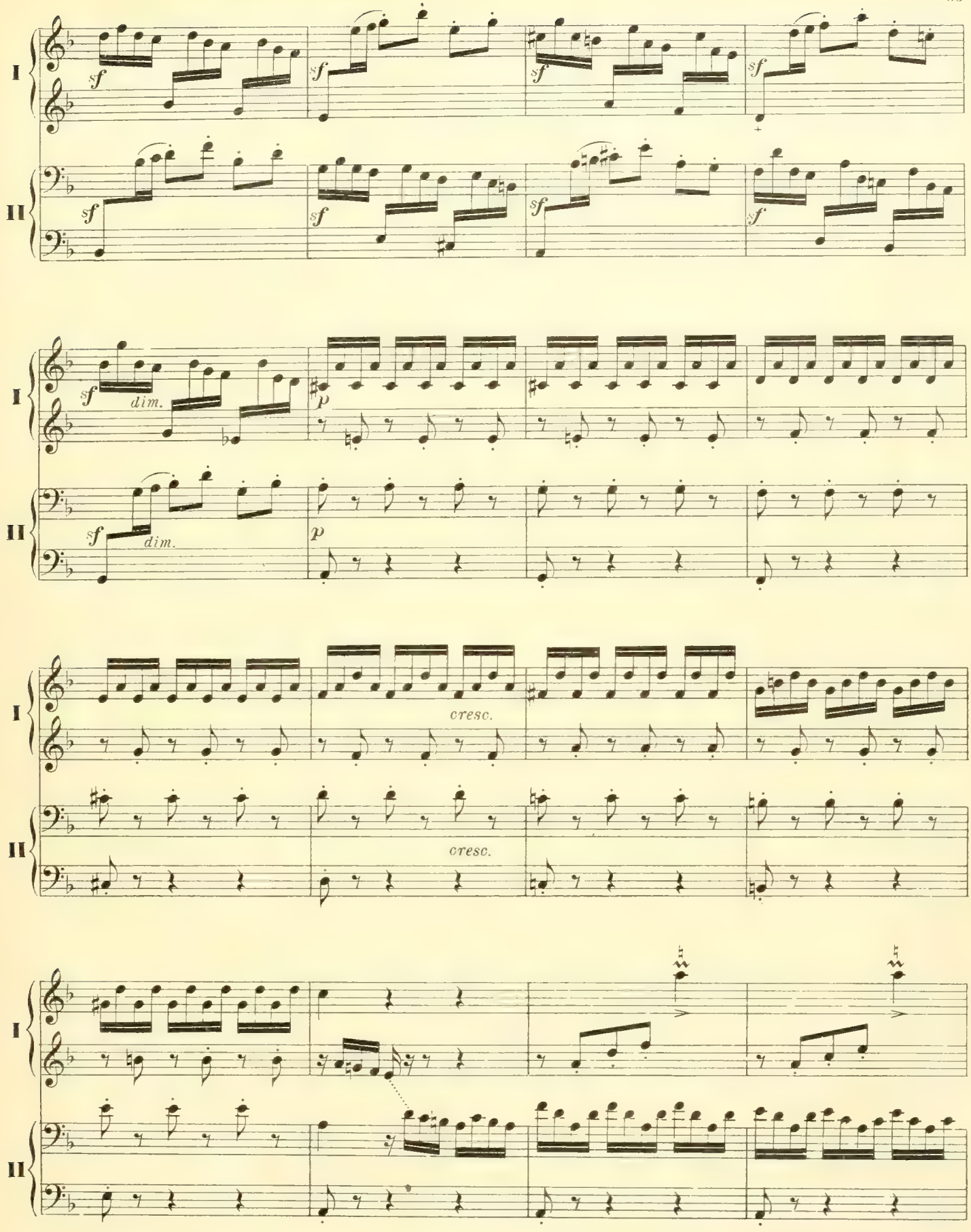


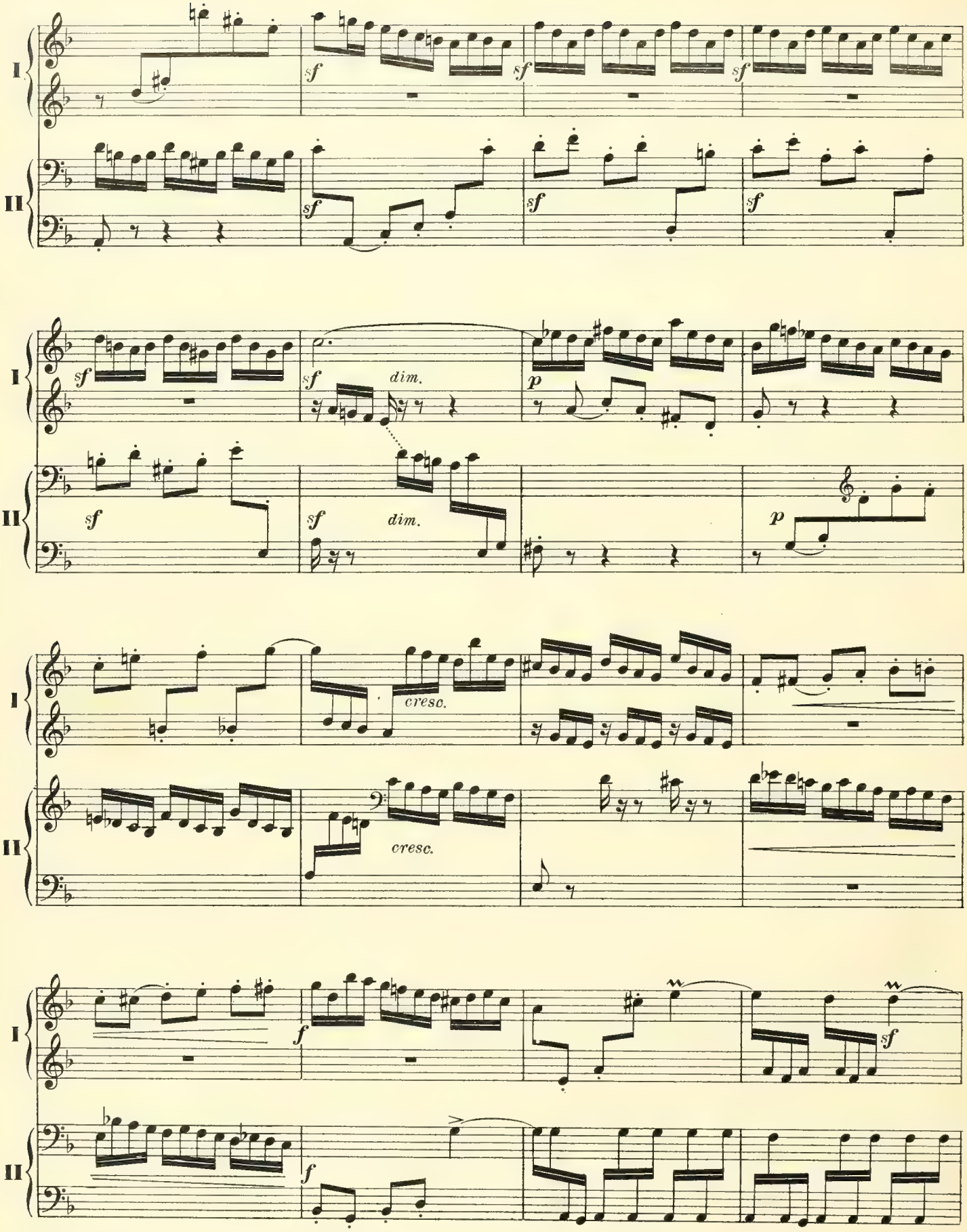

I
II
f
sempre legatissimo
p
cresc.
sf

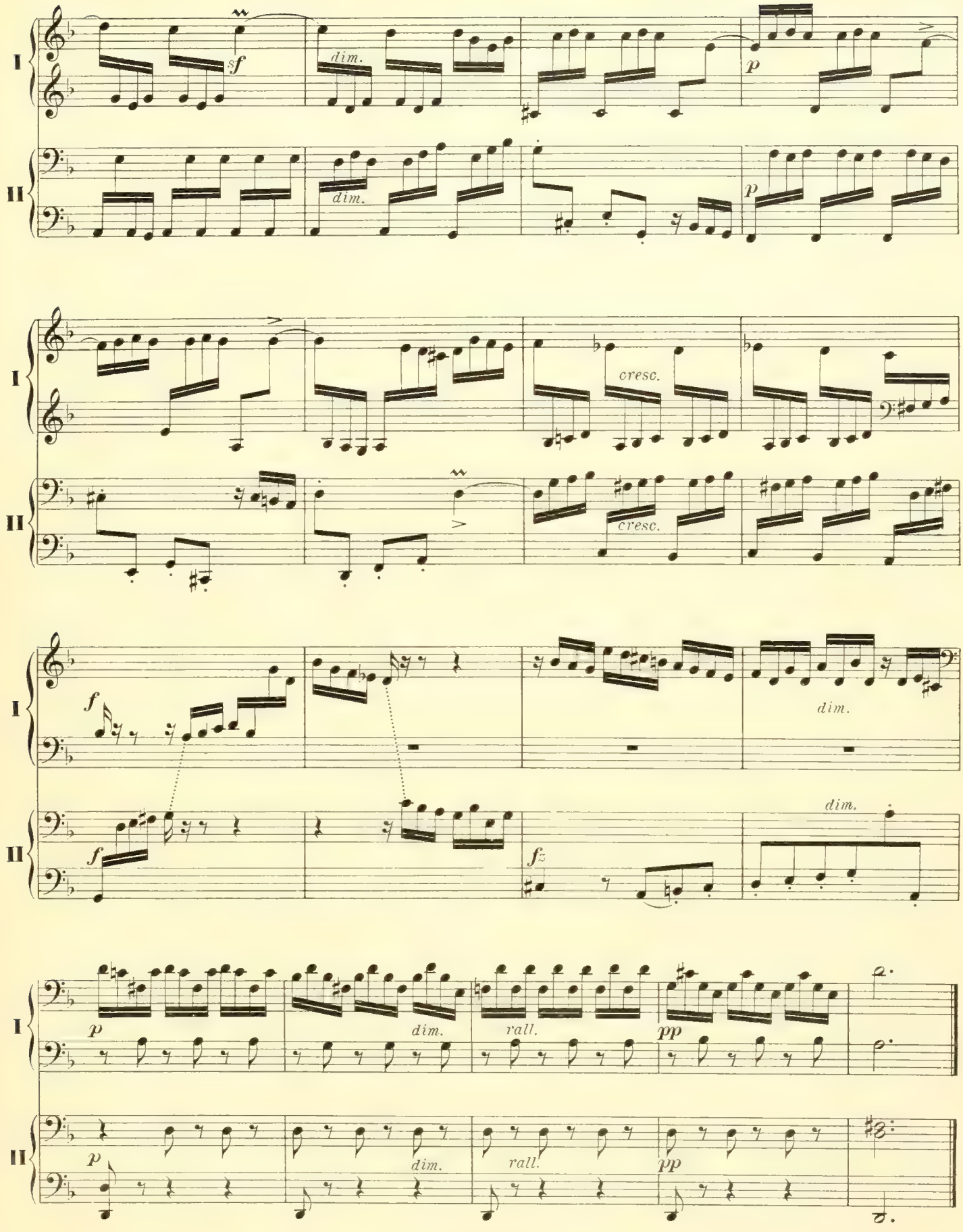

I
II
dim.
p
cresc.
f
ff
rall.
pp

PRELUDIO VI

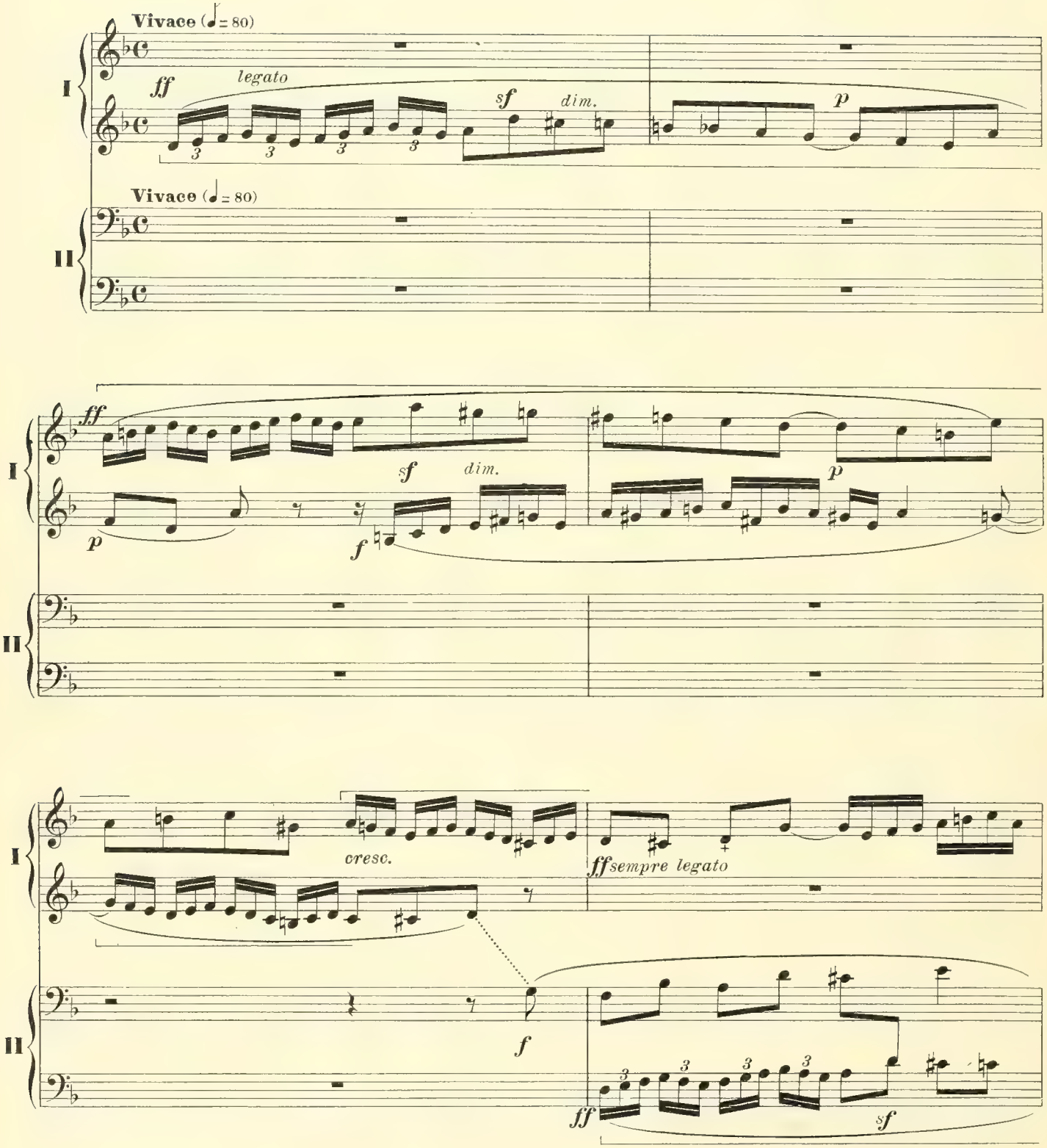


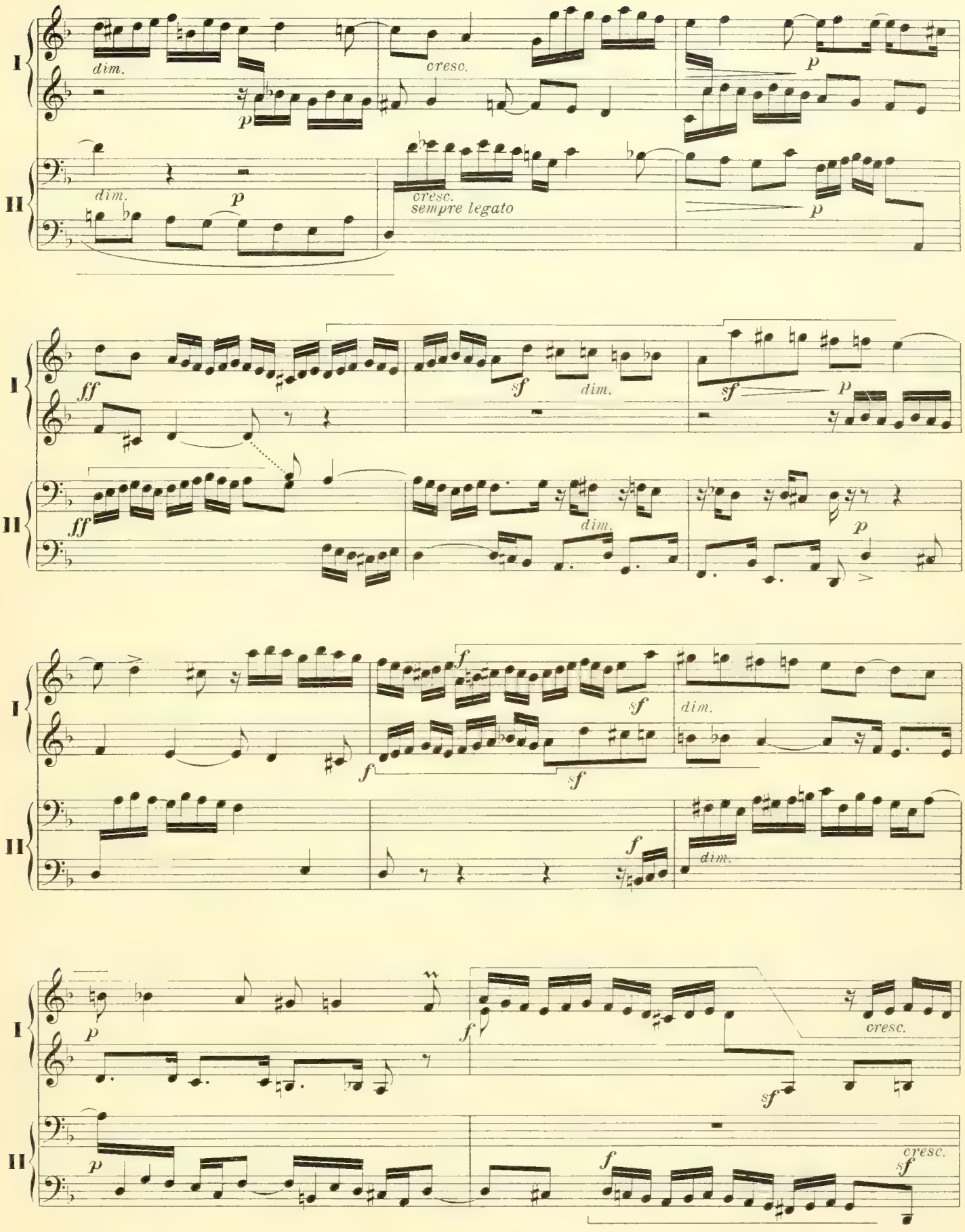

I
II
sf
dim.
p
cresc.

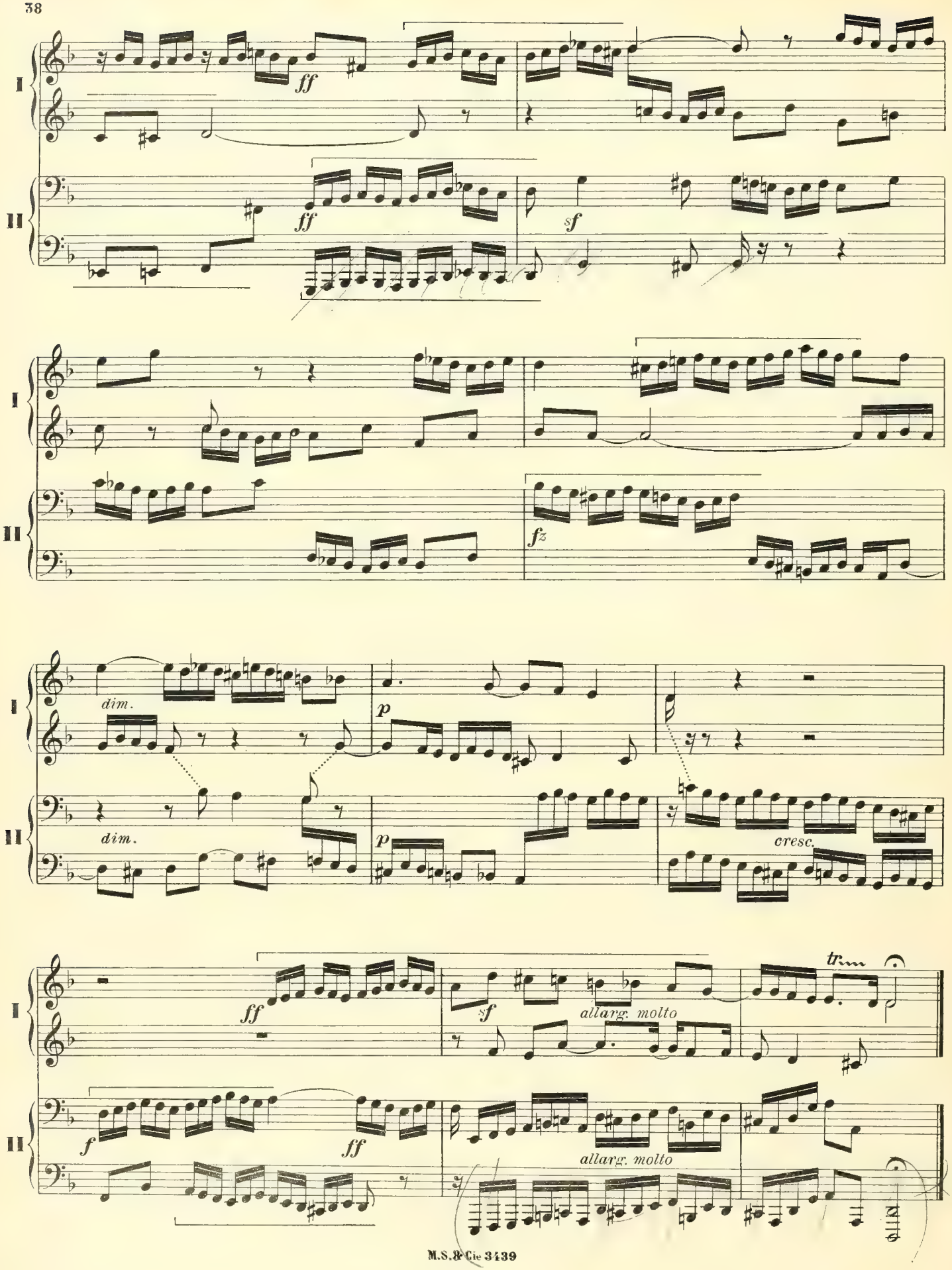

I
II
sf
dim.
p
cresc.
f


I
II
sf
dim.
p
cresc.
f
fz
rall.
pp

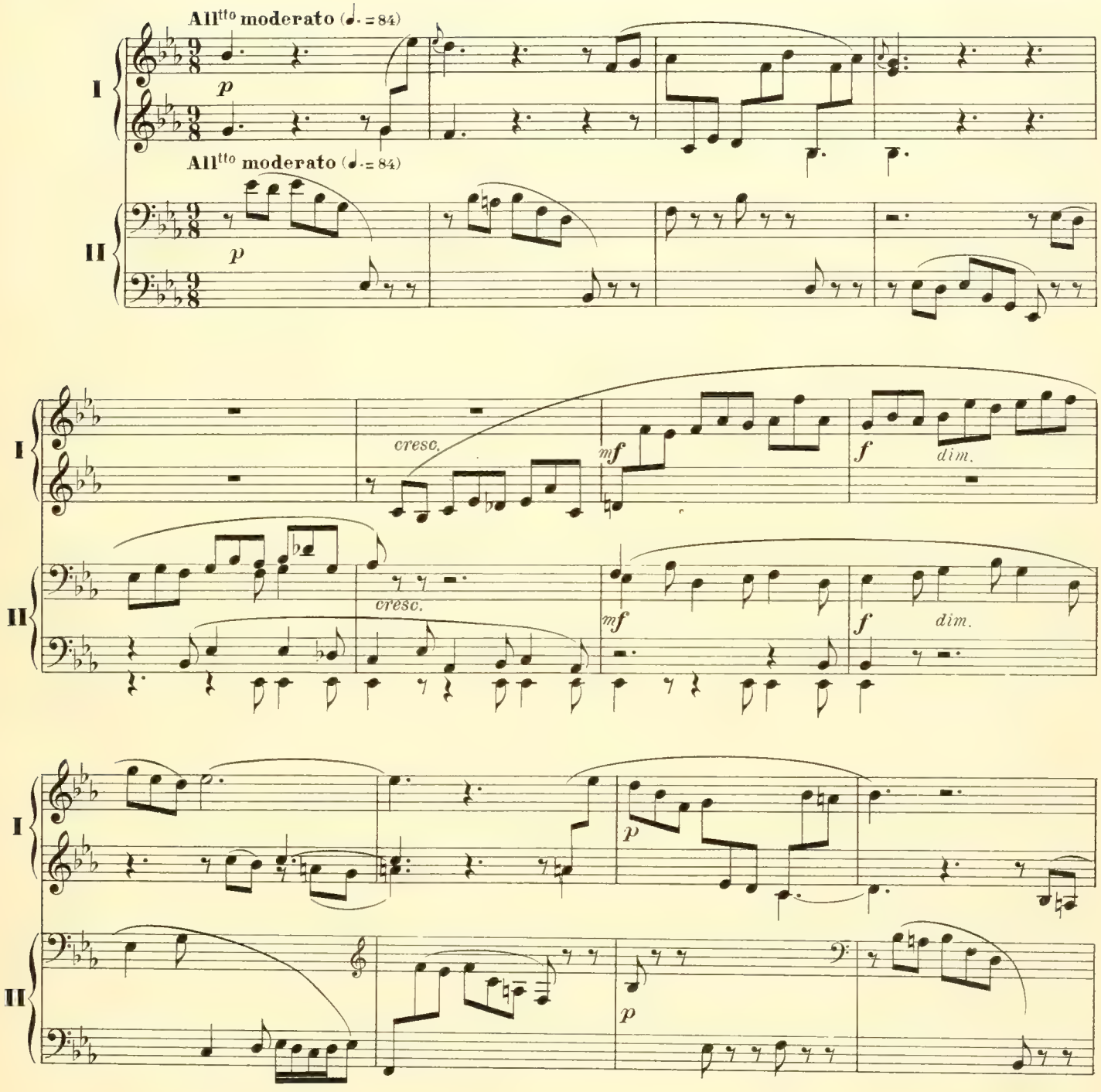
FUGA VI
A 3 VOCI

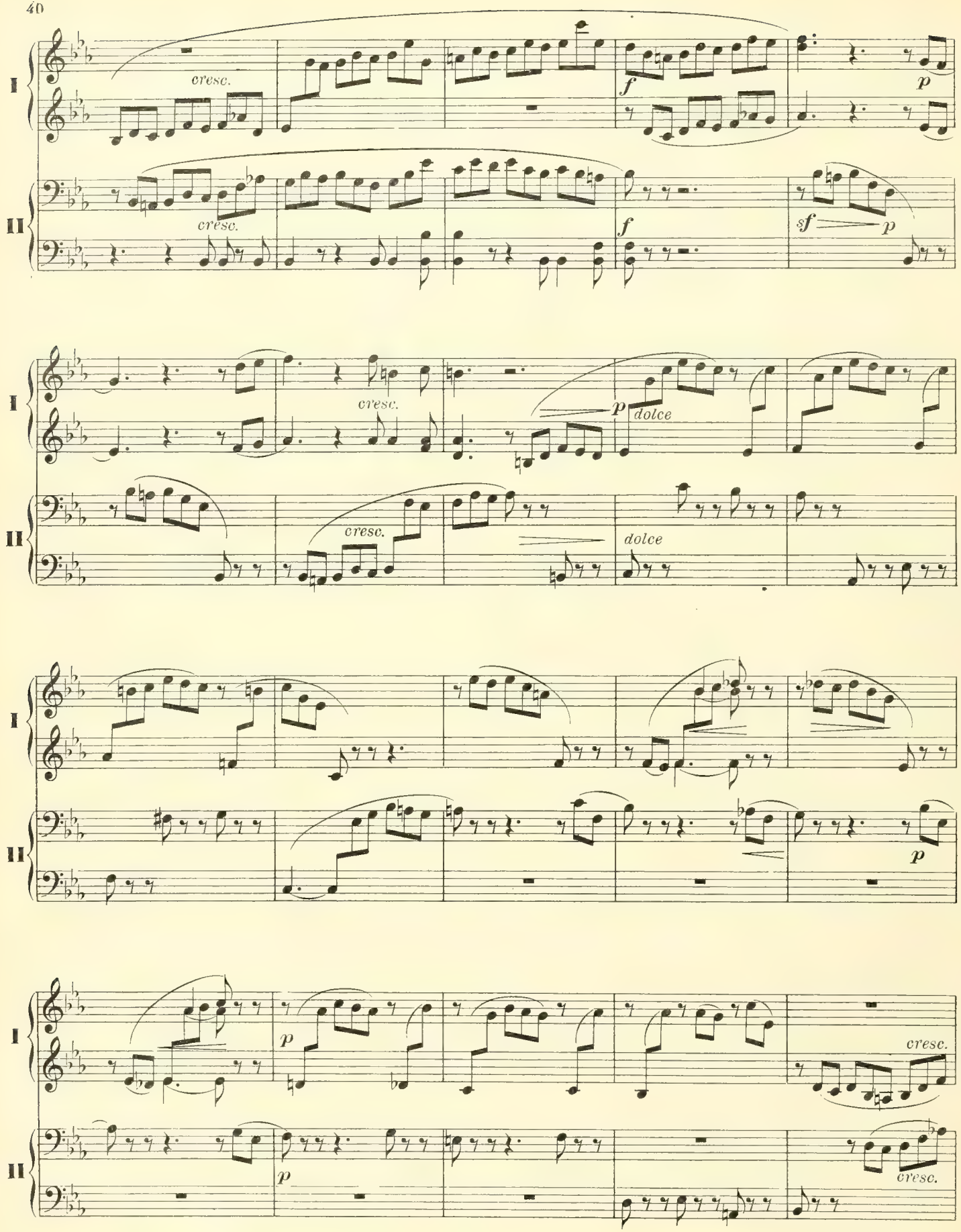


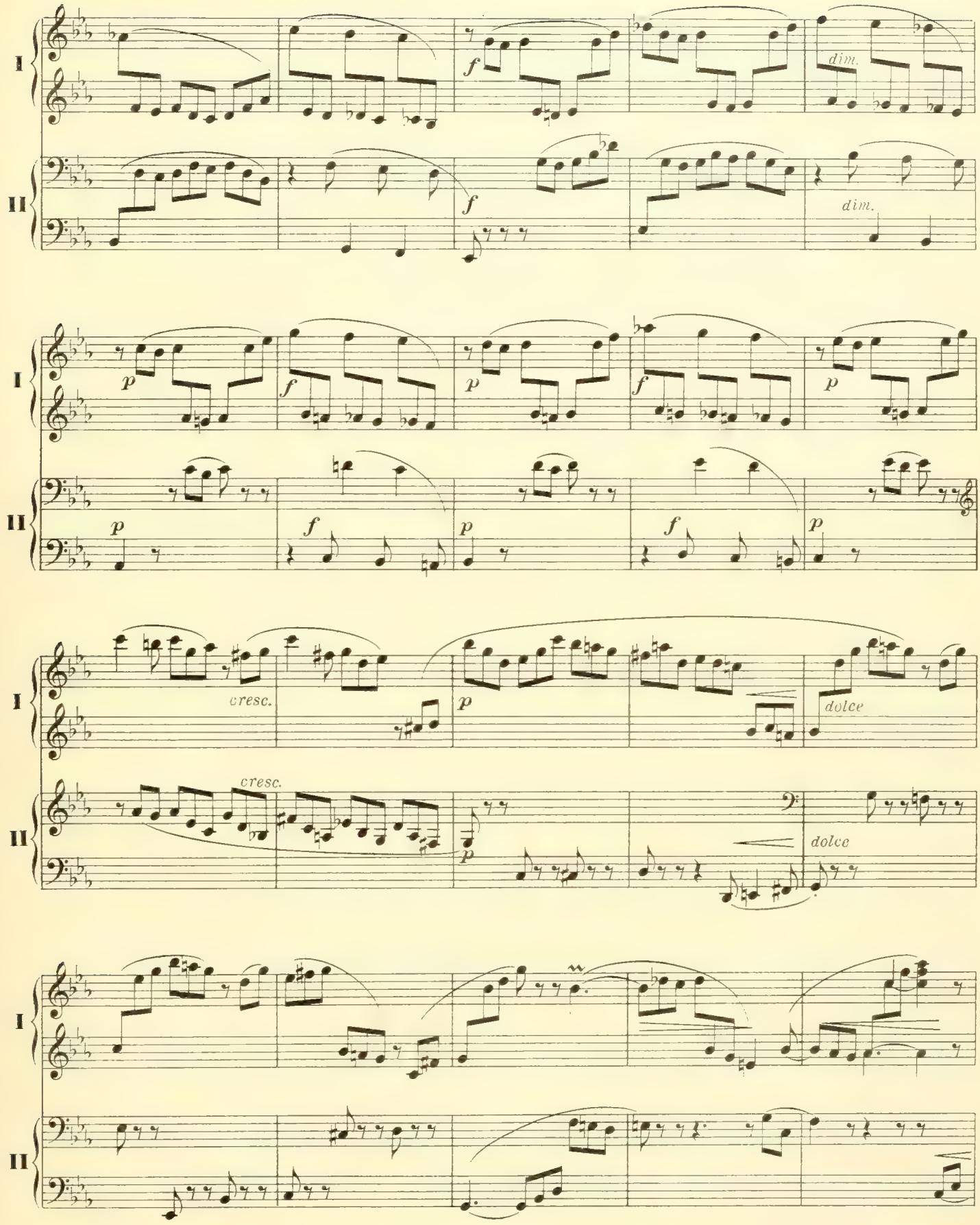

I
II
dim.
p
cresc.
p
dim.
p
cresc.
sempre legato
p
ff
ff
sf
dim.
sf
p
dim.
p
f
sf
f
sf
dim.
f
f
dim.
p
f
cresc.
sf
p
f
cresc.
sf

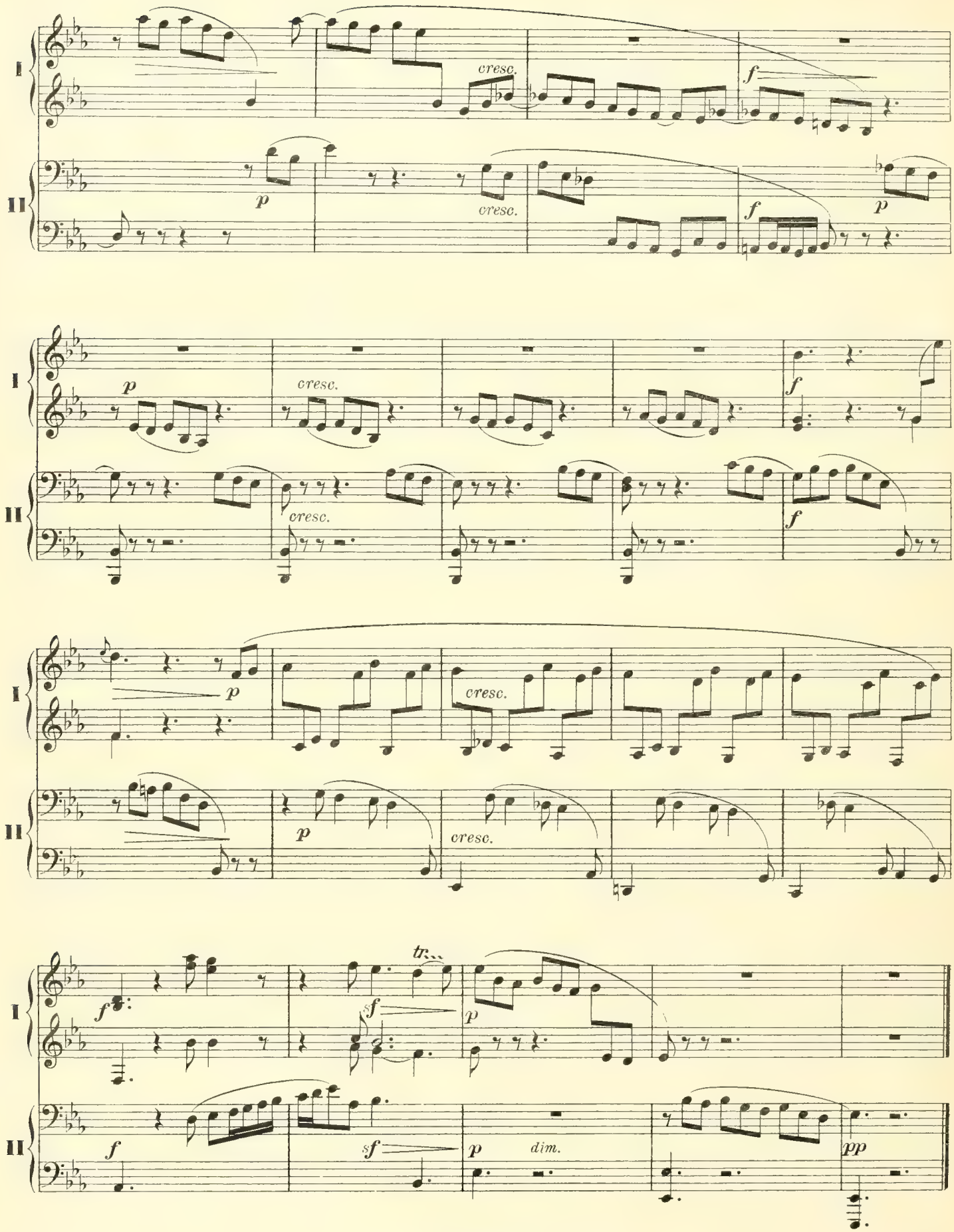

I
II
ff
ff
sf
fz
dim.
dim.
p
p
cresc.
ff
sf
allarg. molto
tr
f
ff
allarg. molto

PRELUDIO VII

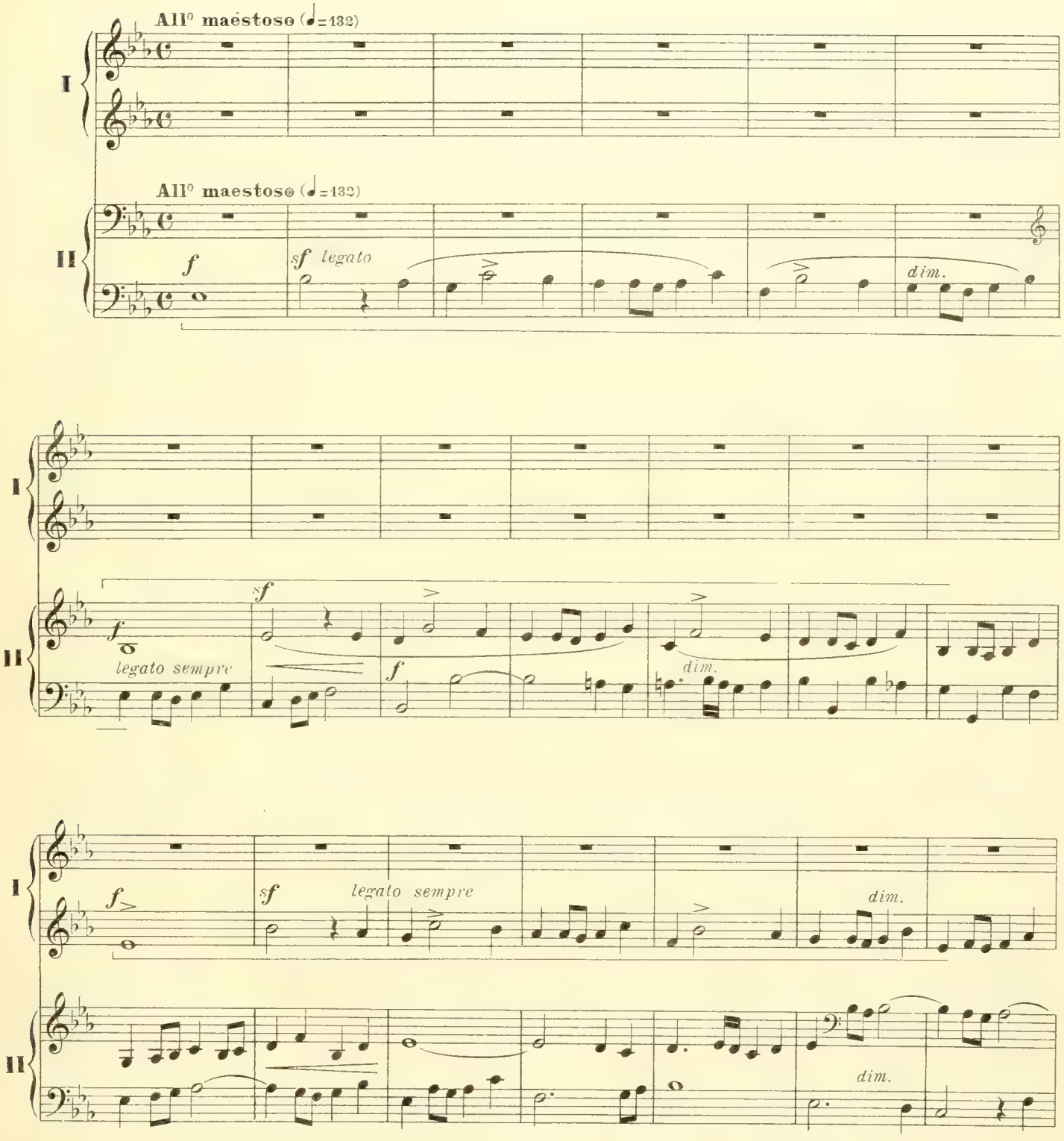


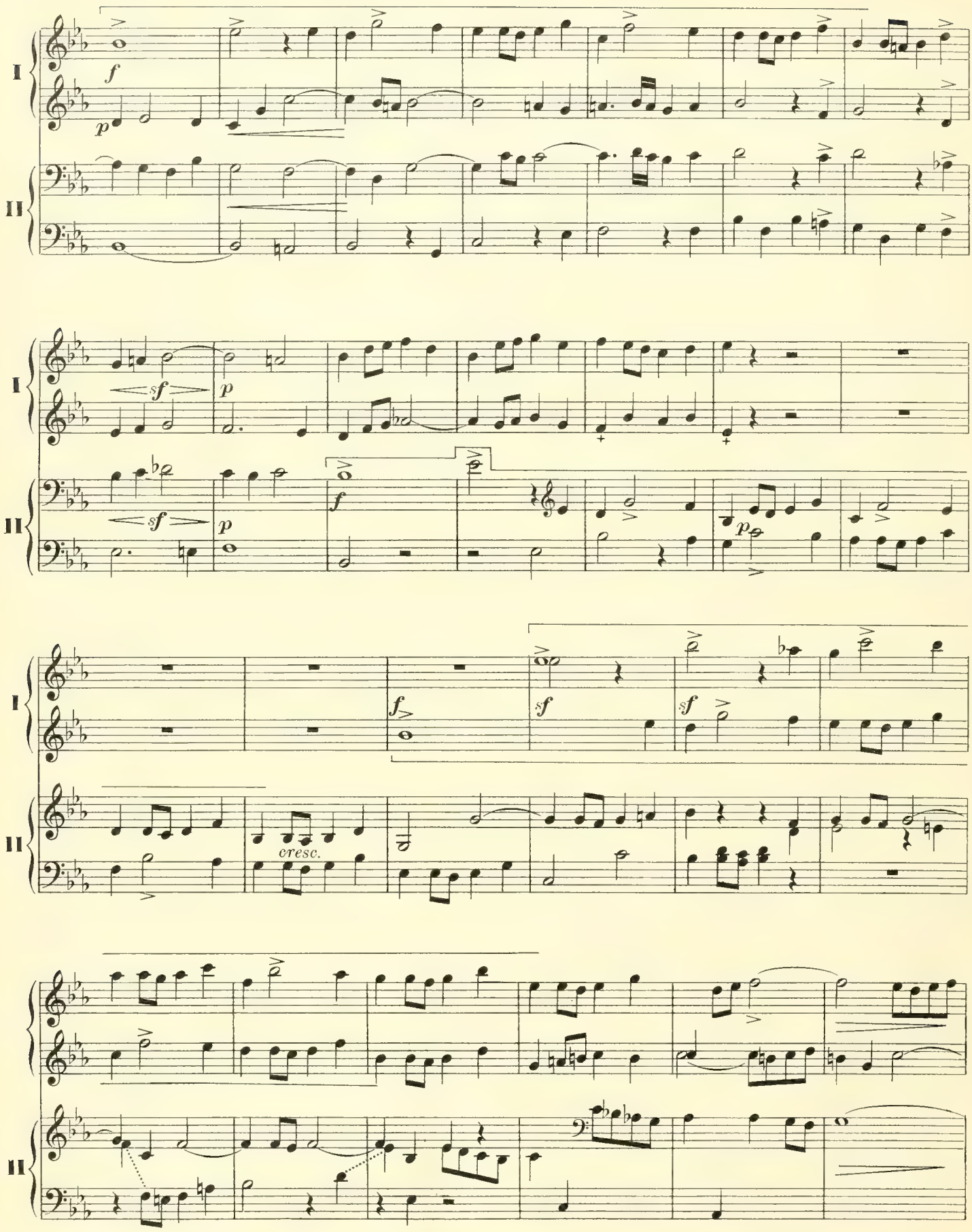

I
II
cresc.
cresc.
f
f
p
sf
p
cresc.
cresc.
p
dolce
dolce
p
p
cresc.
p
cresc.

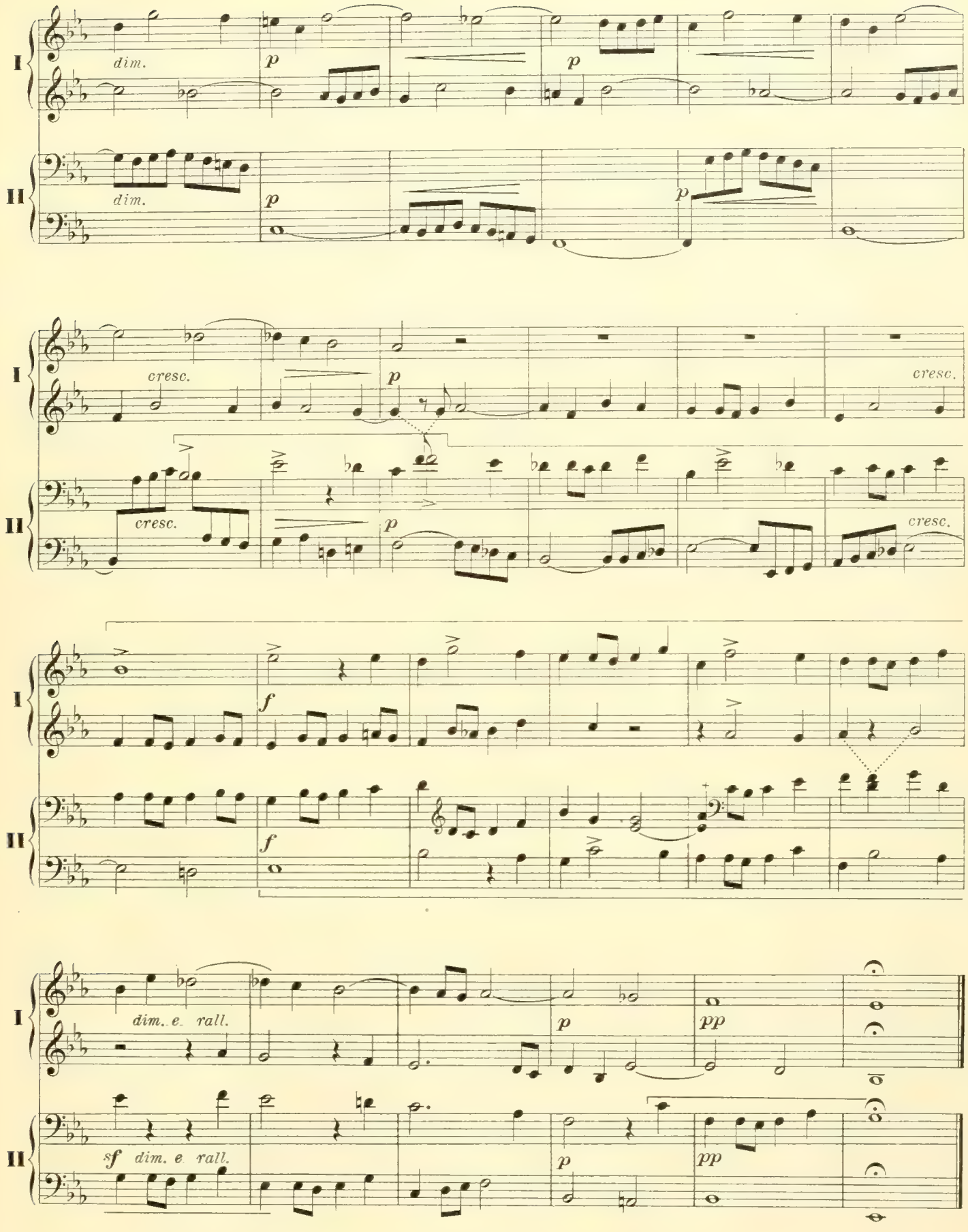

I
II
f
dim.
p
cresc.
dolce


I
II
cresc.
f
p
cresc.
f
p
I
II
p
cresc.
cresc.
f
f
I
II
p
cresc.
p
cresc.
I
II
tr
f
sf
p
f
sf
p
dim.
pp

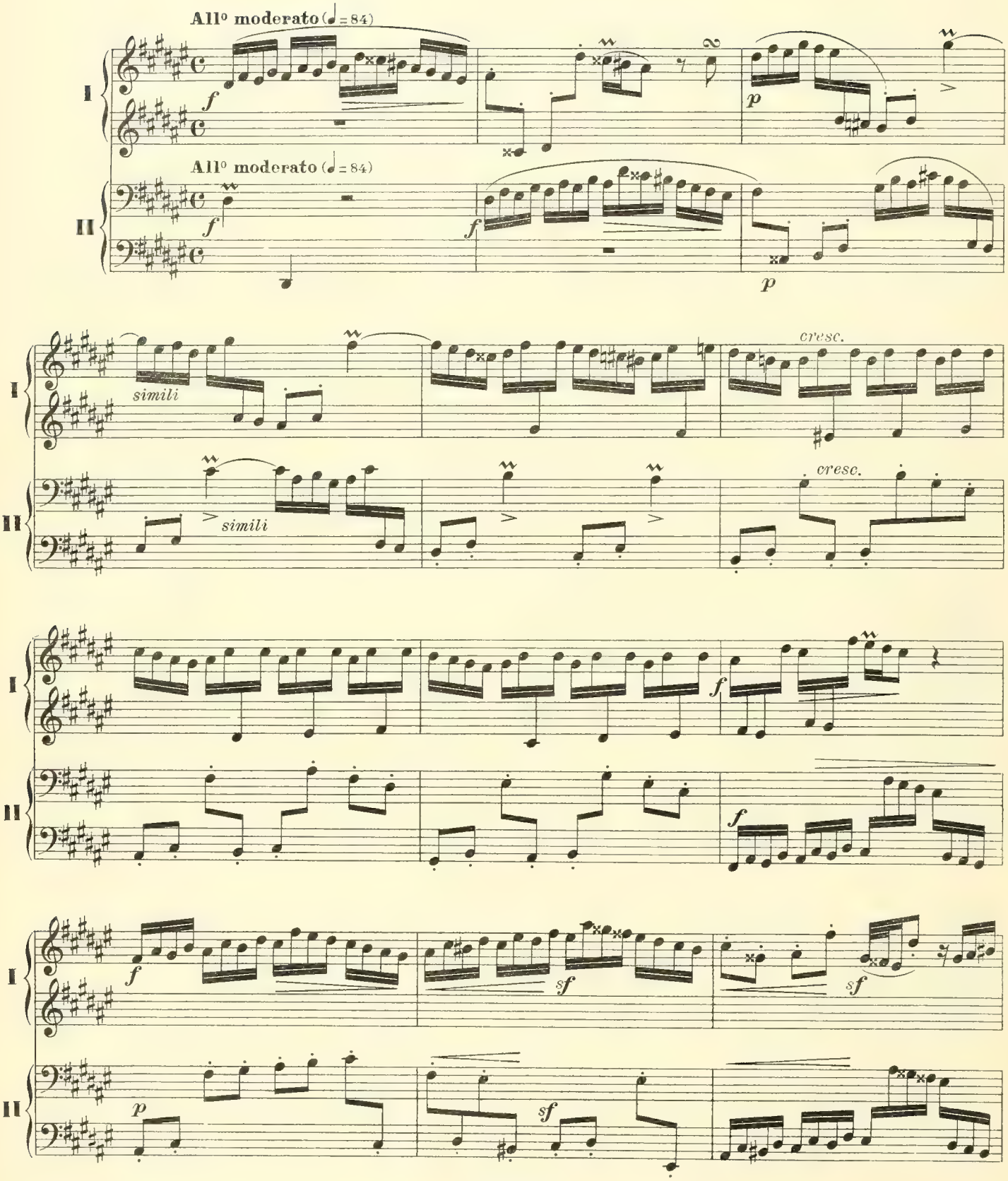
FUGA VII
A 4 VOCI

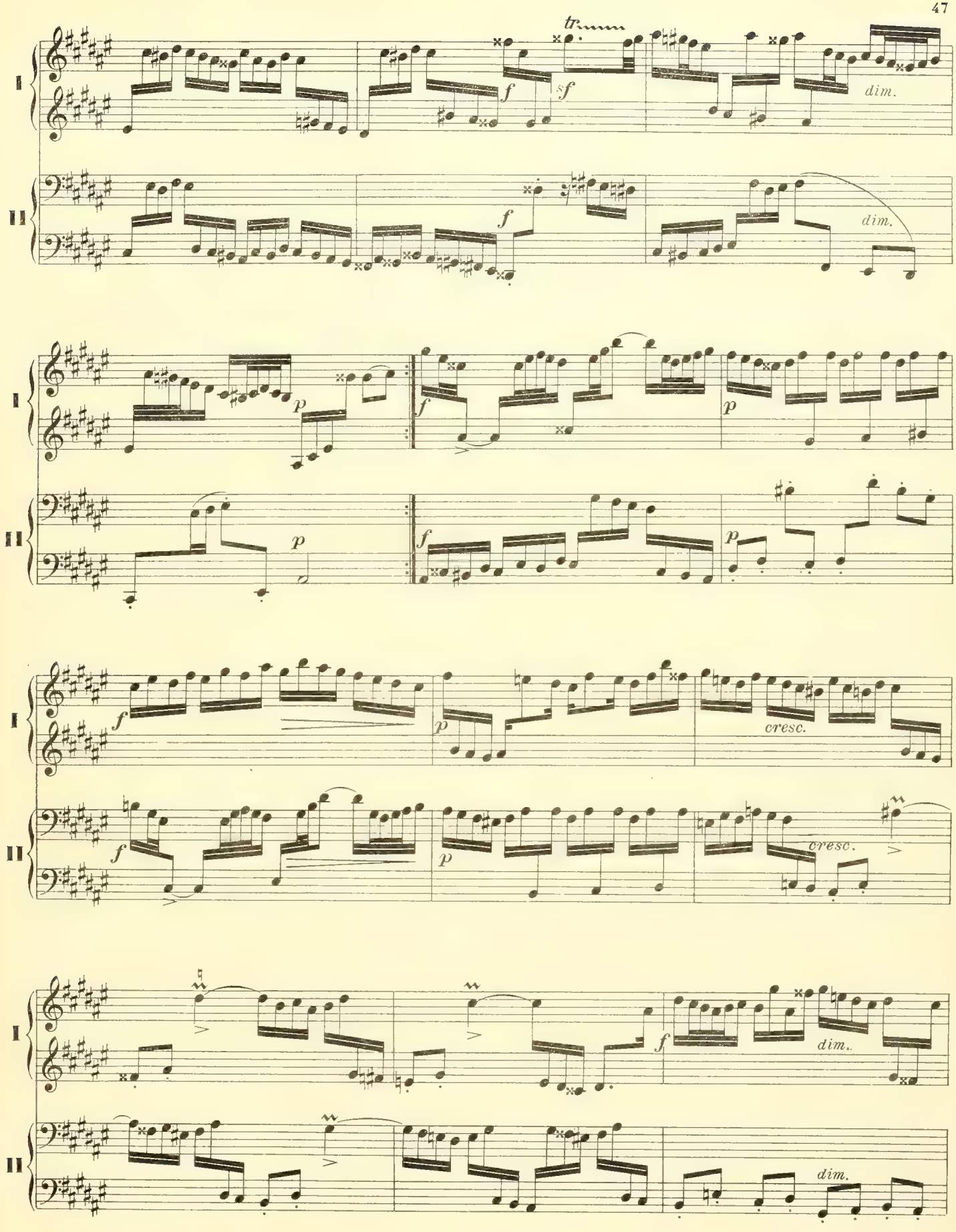


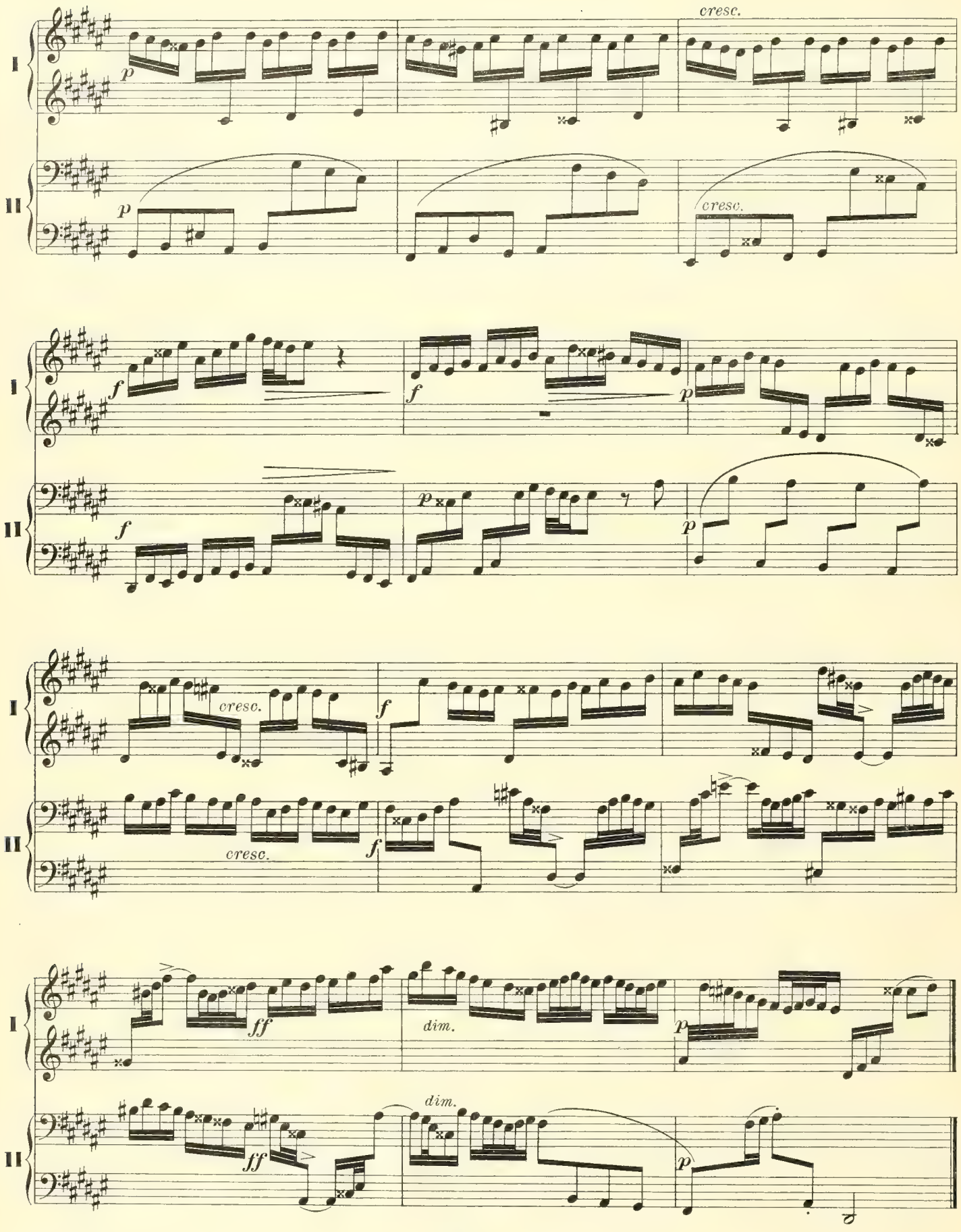

I
II
f
p
sf
p
sf
p
f
sf
sf
p
cresc.


I
II
dim.
p
dim.
p
p
cresc.
p
cresc.
cresc.
p
cresc.
f
f
dim. e rall.
p
pp
sf dim. e rall.
p
pp

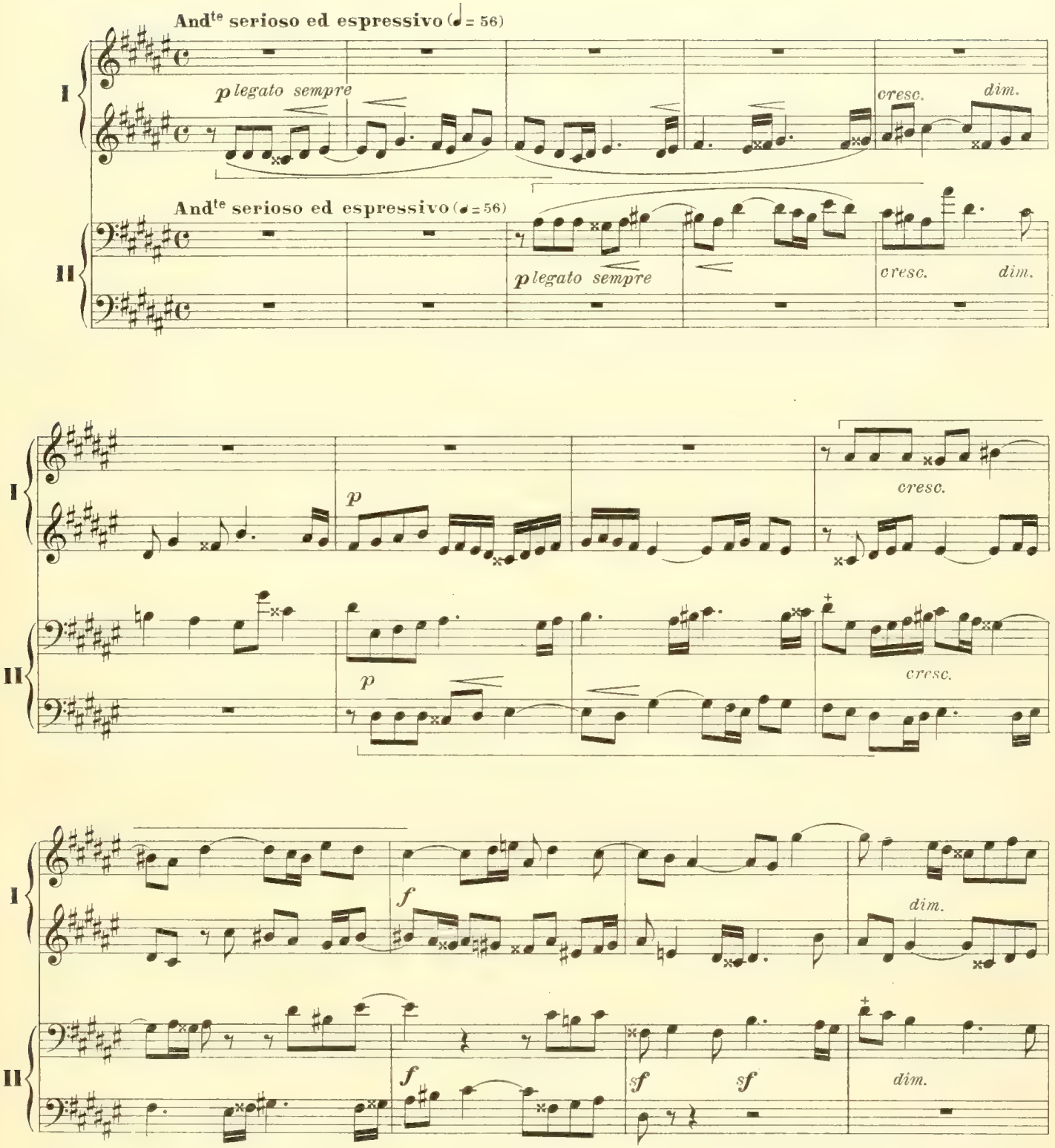
PRELUDIO VIII

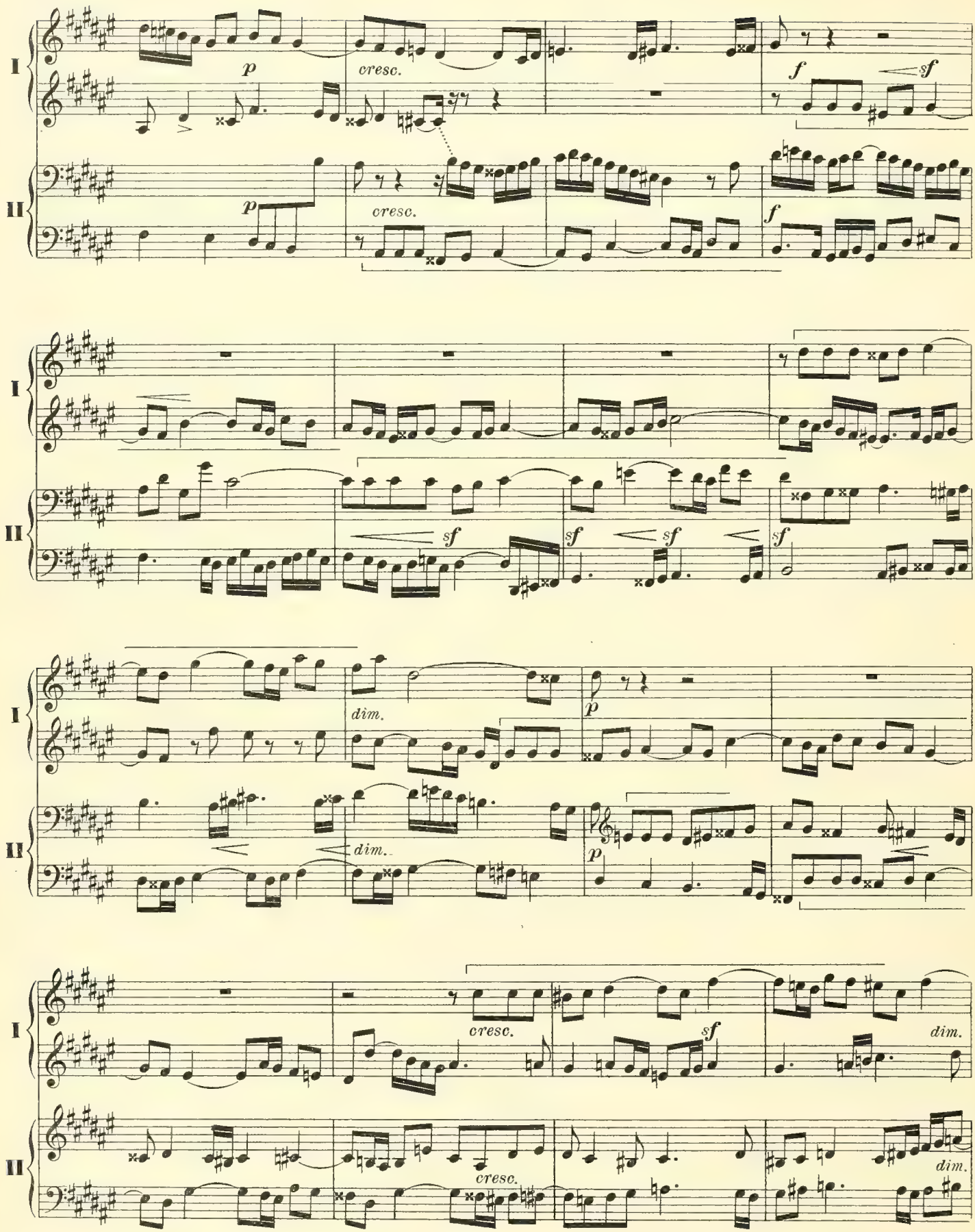


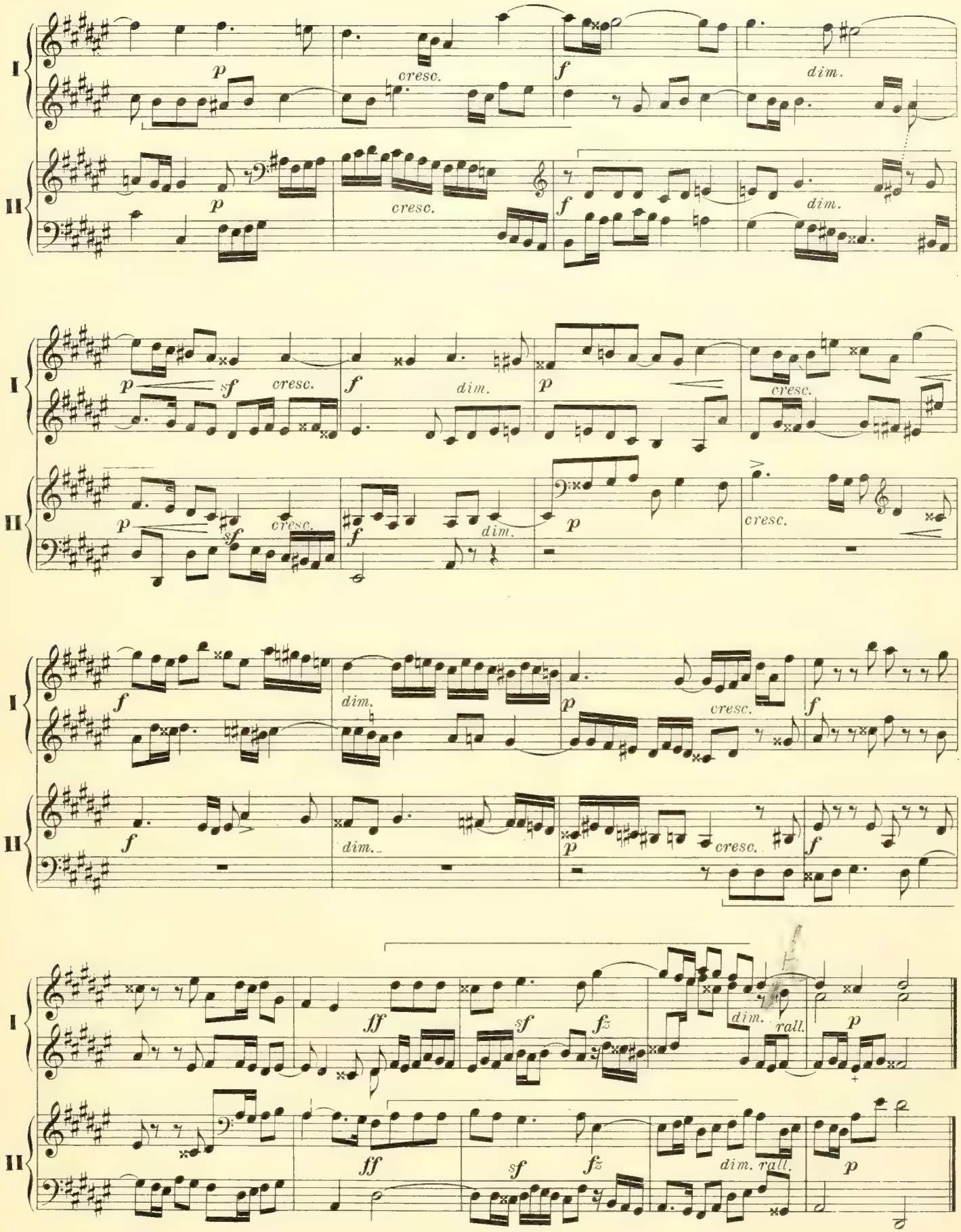

I
II
tr
f
sf
dim.
p
cresc.


I
II
p
cresc.
f
dim.
ff

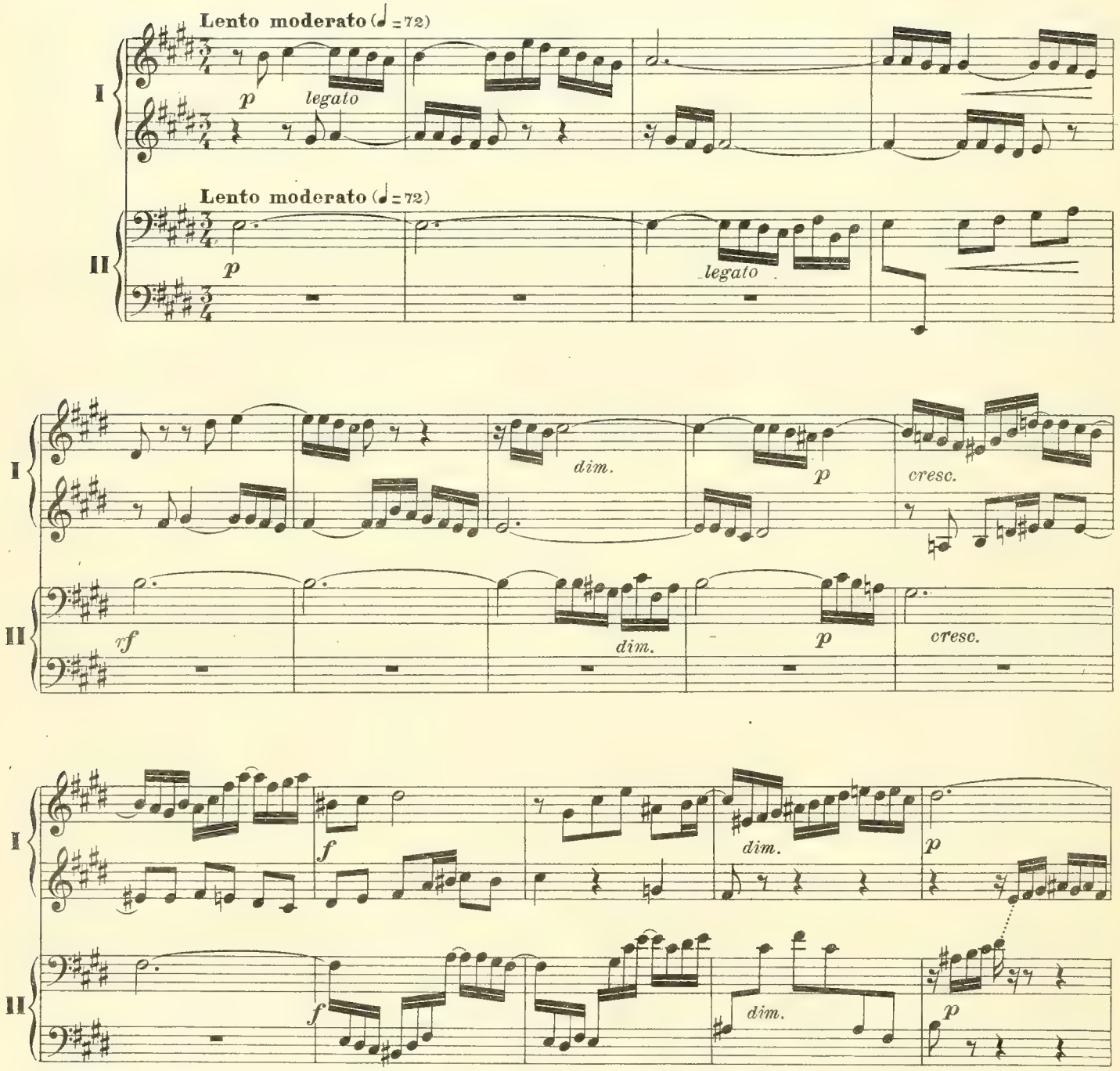
FUGA VIII
A 4 VOCI

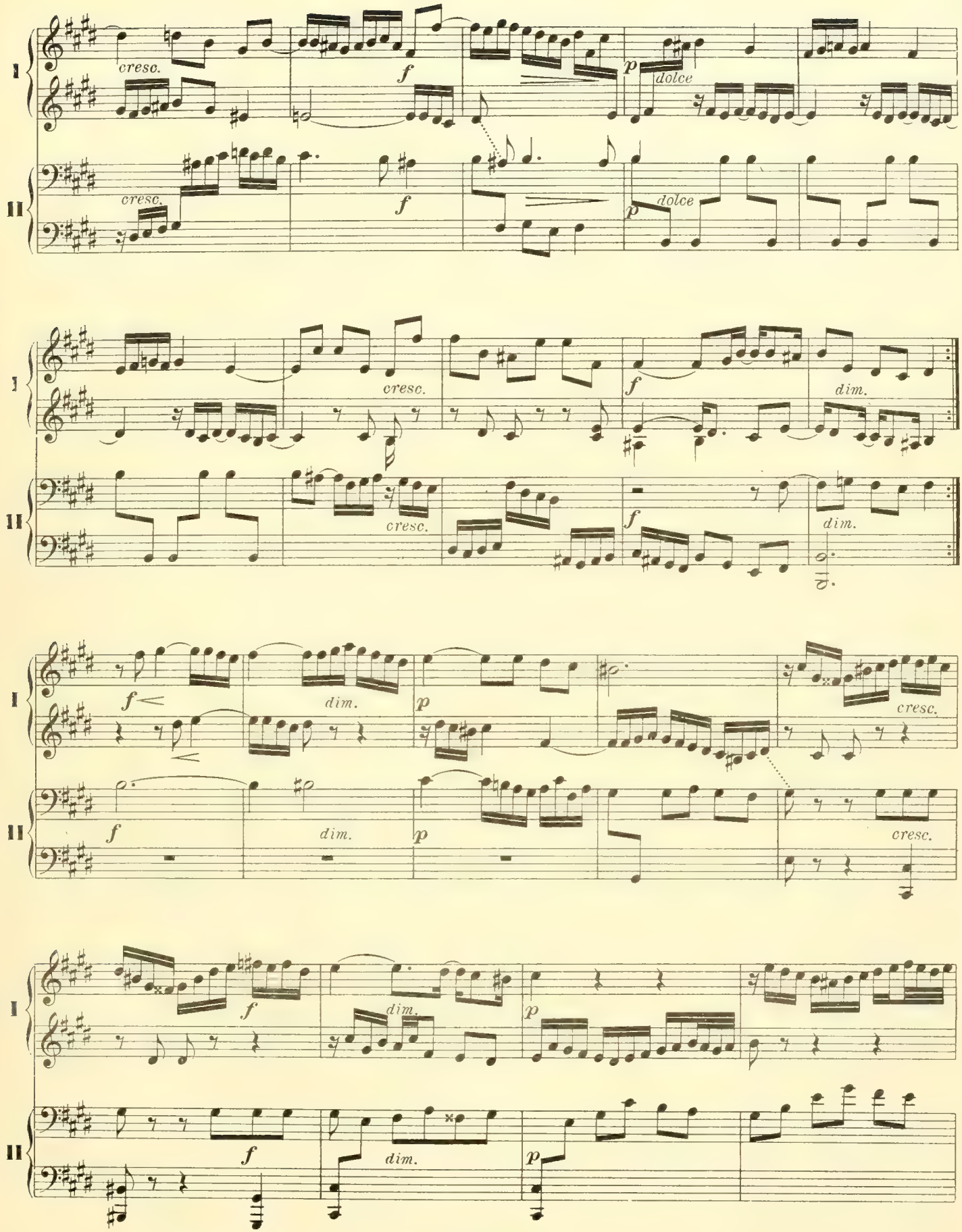


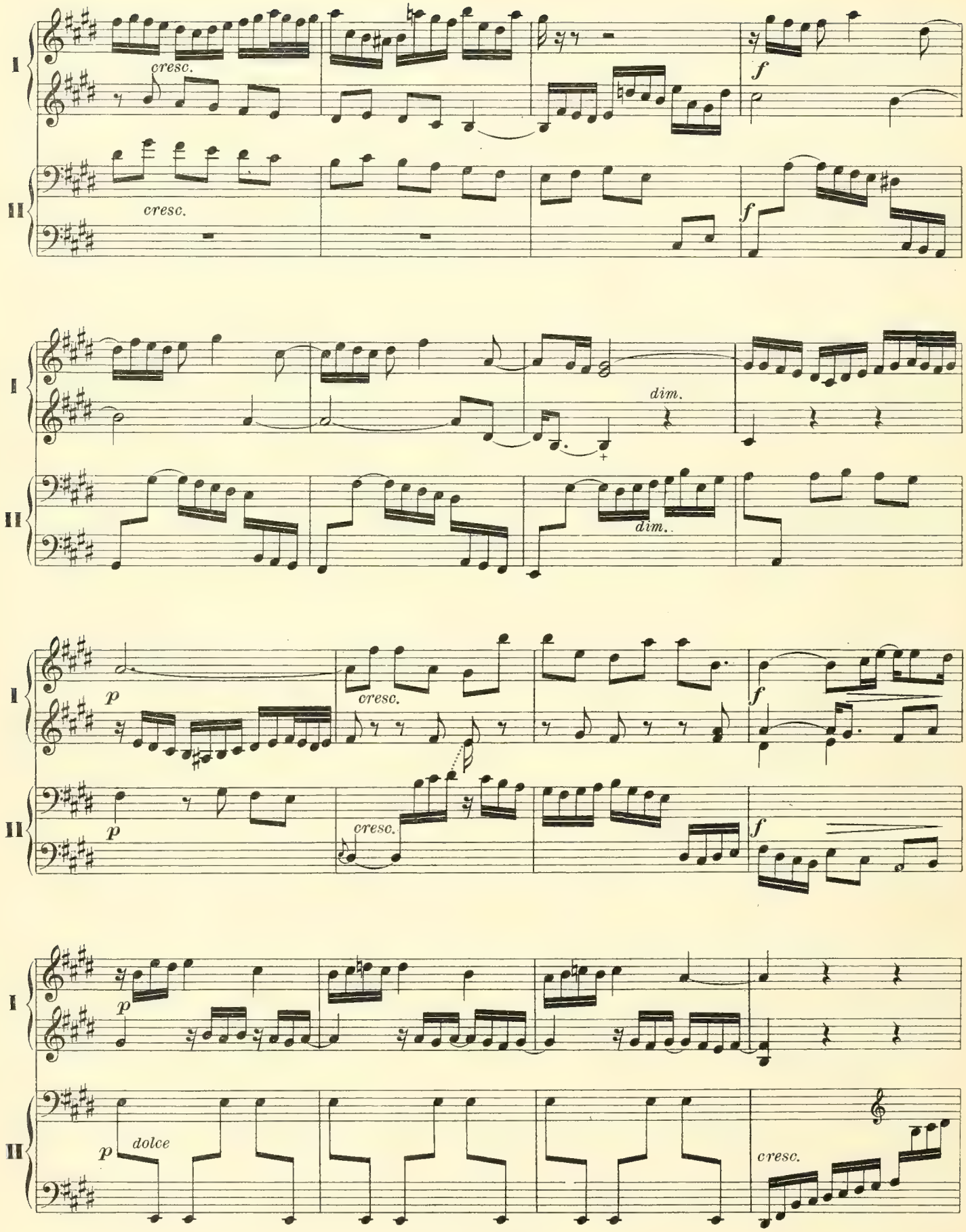

I
II
p
cresc.
f
sf
dim.

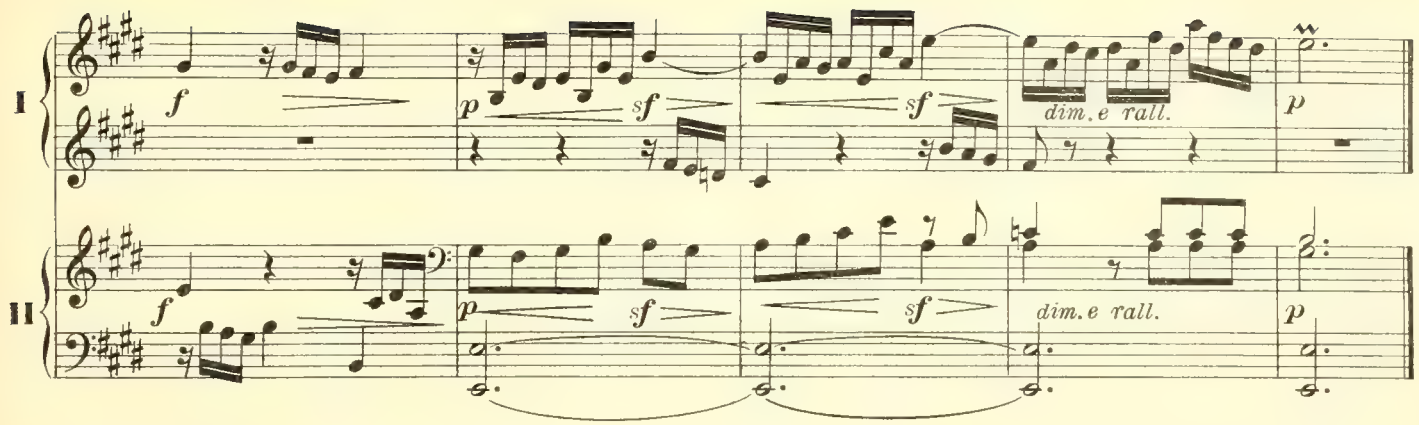

I
II
p
cresc.
f
dim.
sf
ff
fz
rall.

PRELUDIO IX


Lento moderato (♩ = 72)
I
p
legato
Lento moderato (♩ = 72)
II
p
legato
I
dim.
p
cresc.
II
rf
dim.
p
cresc.
I
f
dim.
p
II
f
dim.
p

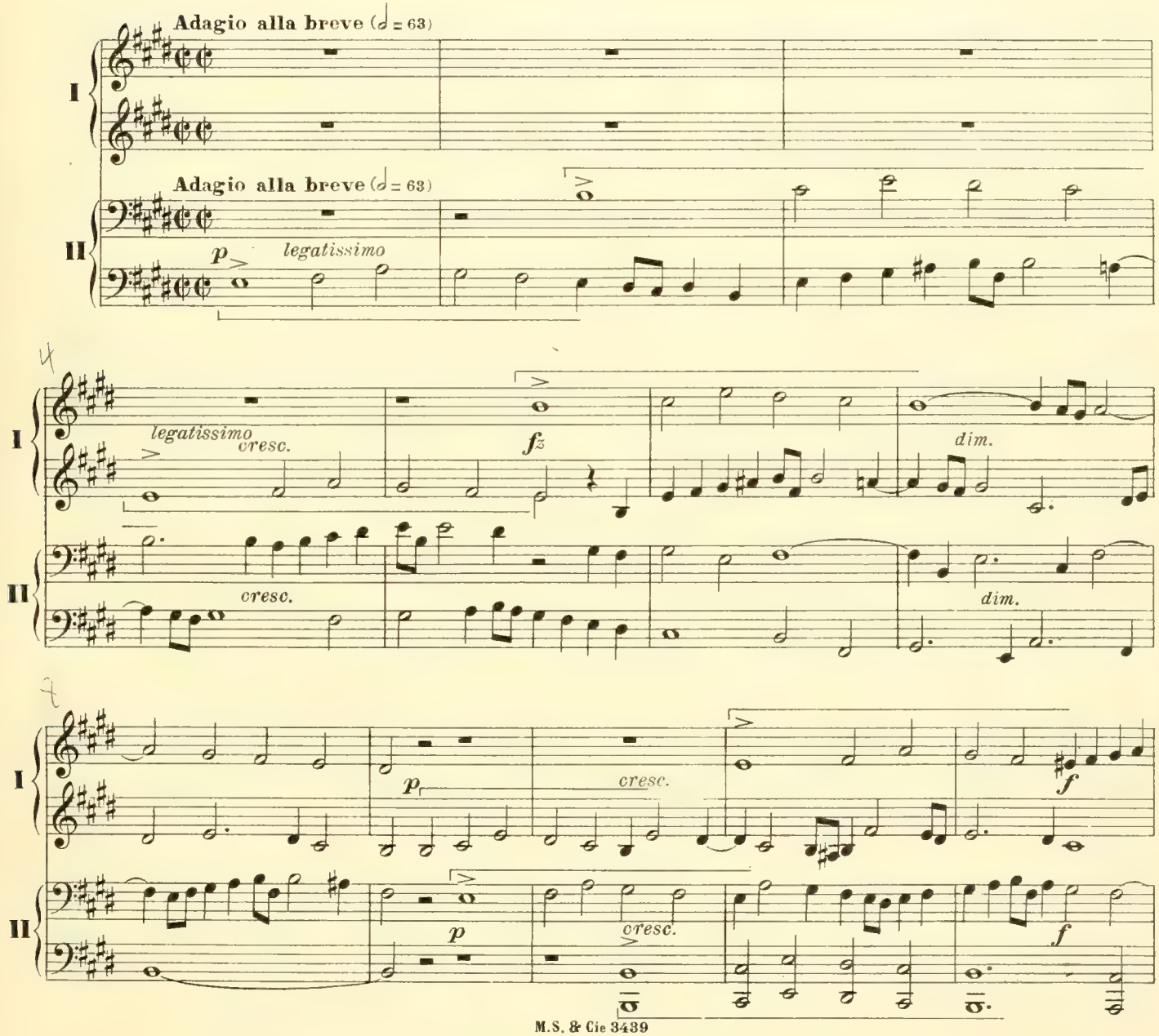

I
II
cresc.
f
p
dolce
dim.

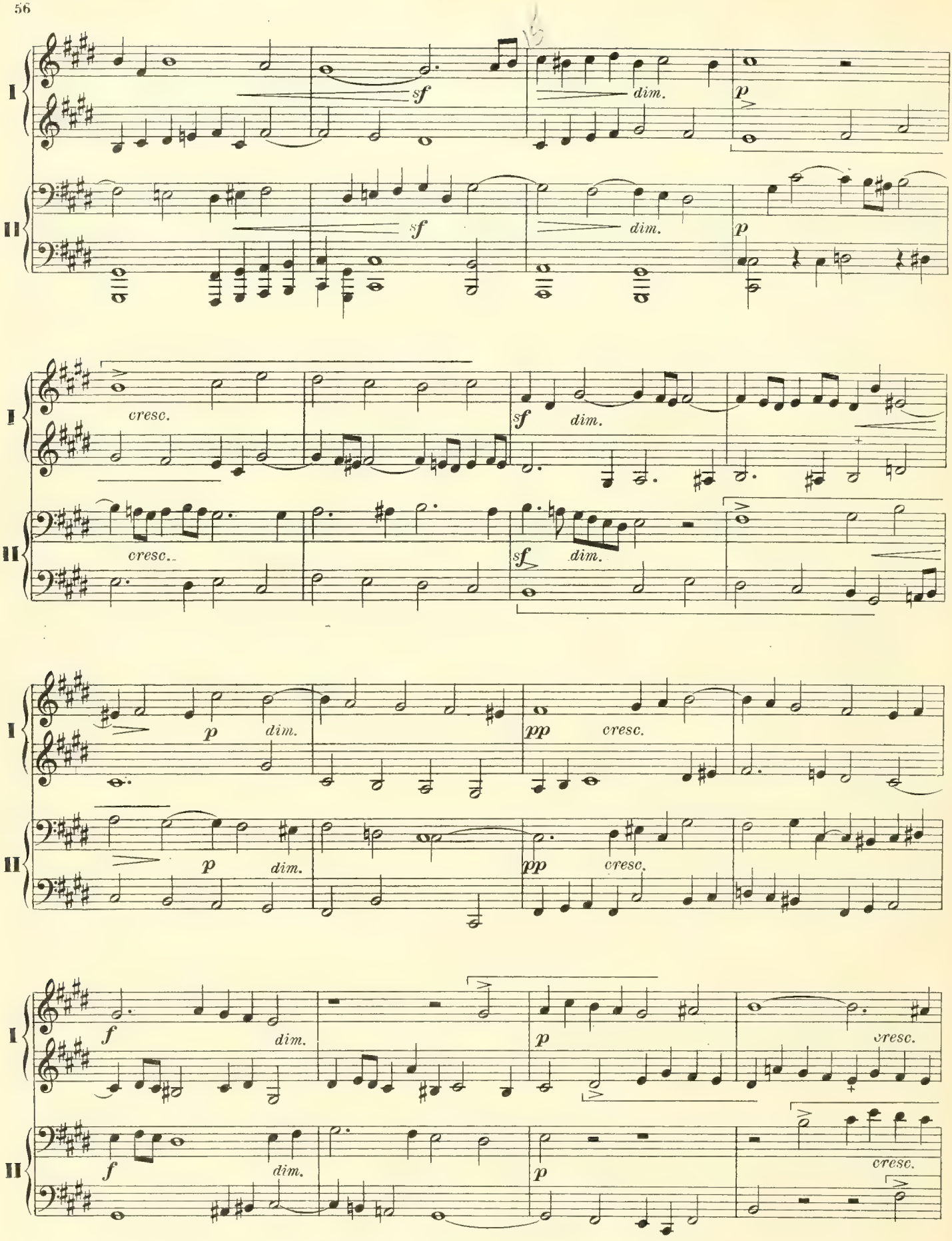

I
II
cresc.
cresc.
f
f
dim.
dim.
p
p
cresc.
cresc.
f
f
p
p
dolce
cresc.

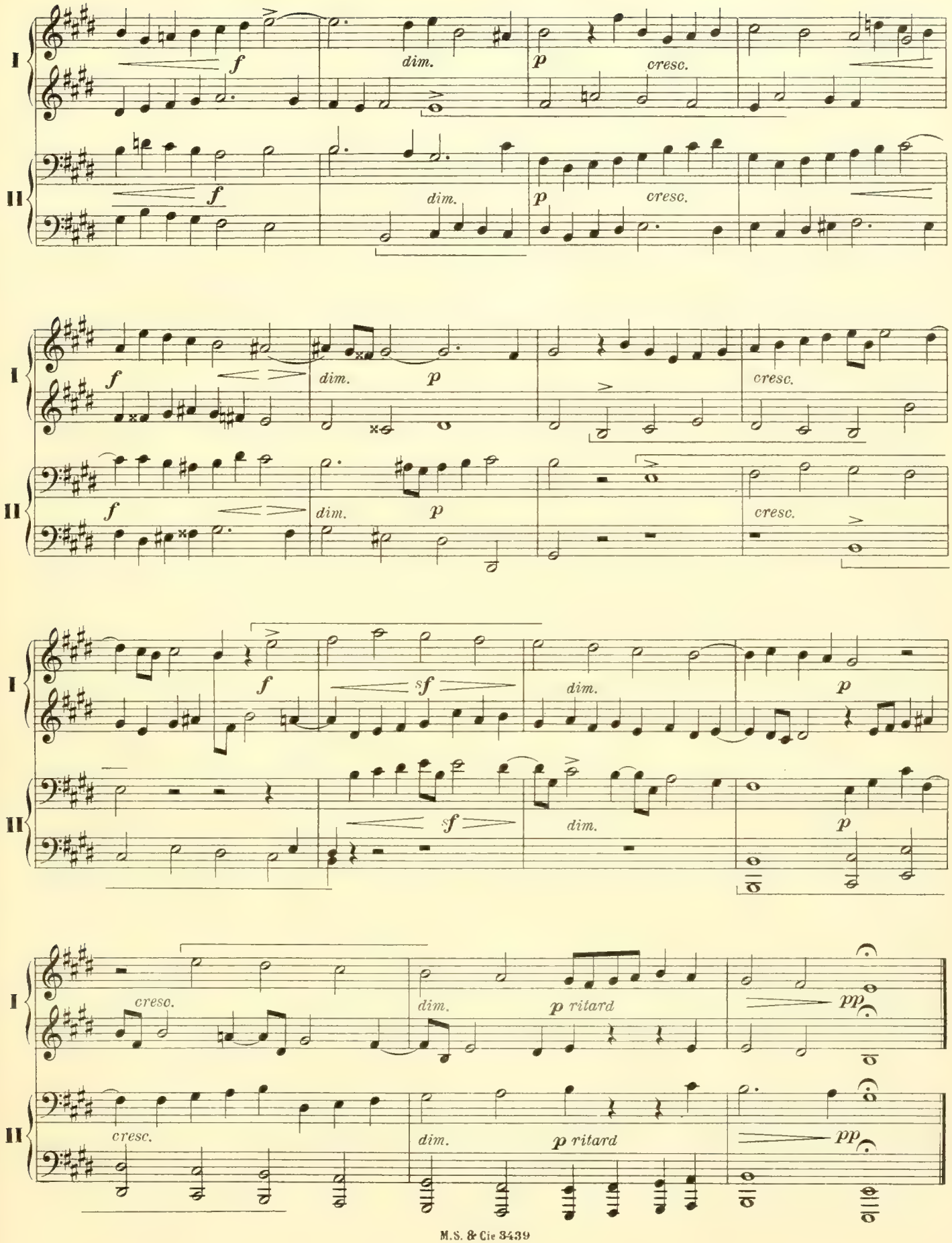


FUGA IX

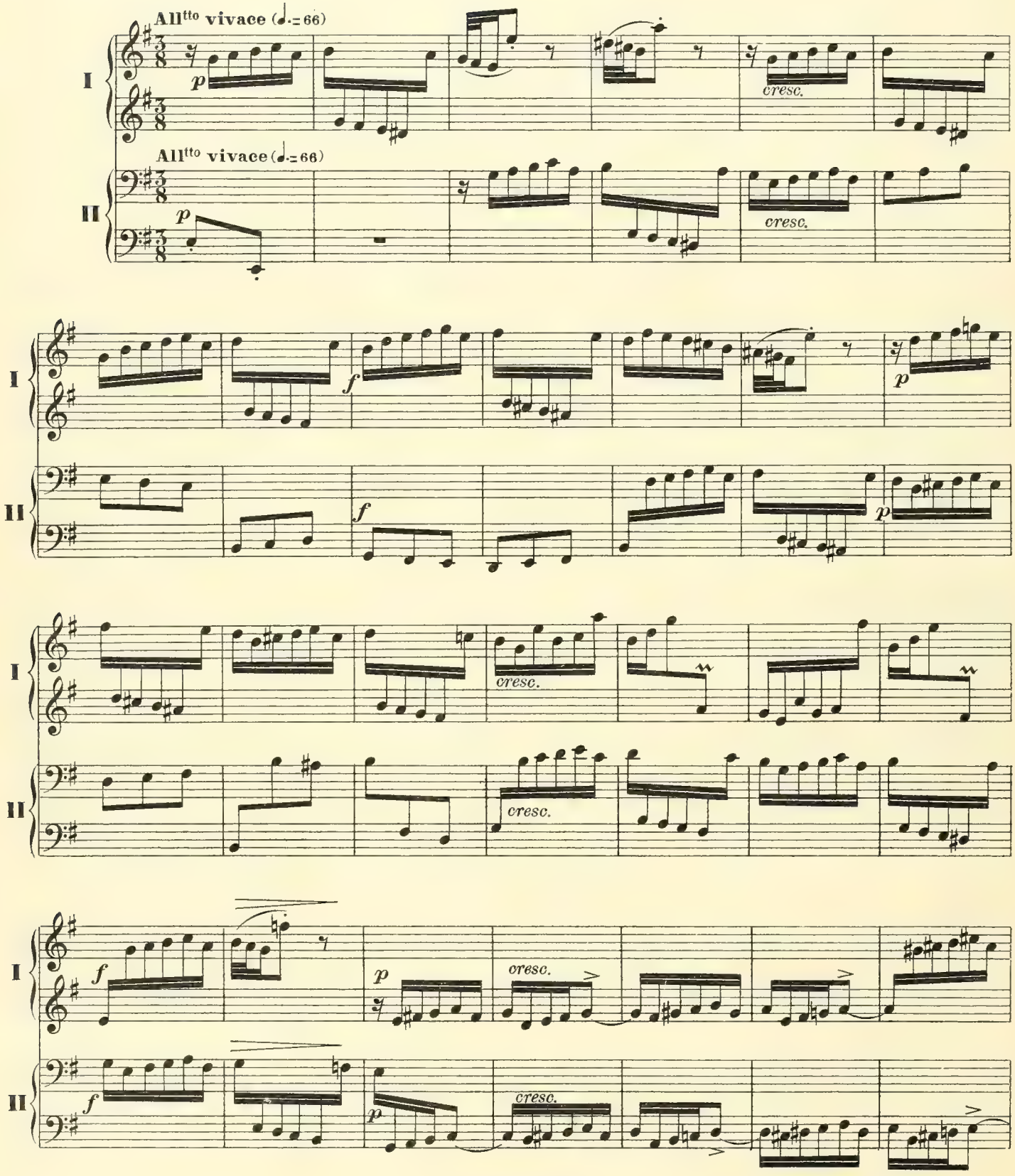
A 4 VOCI

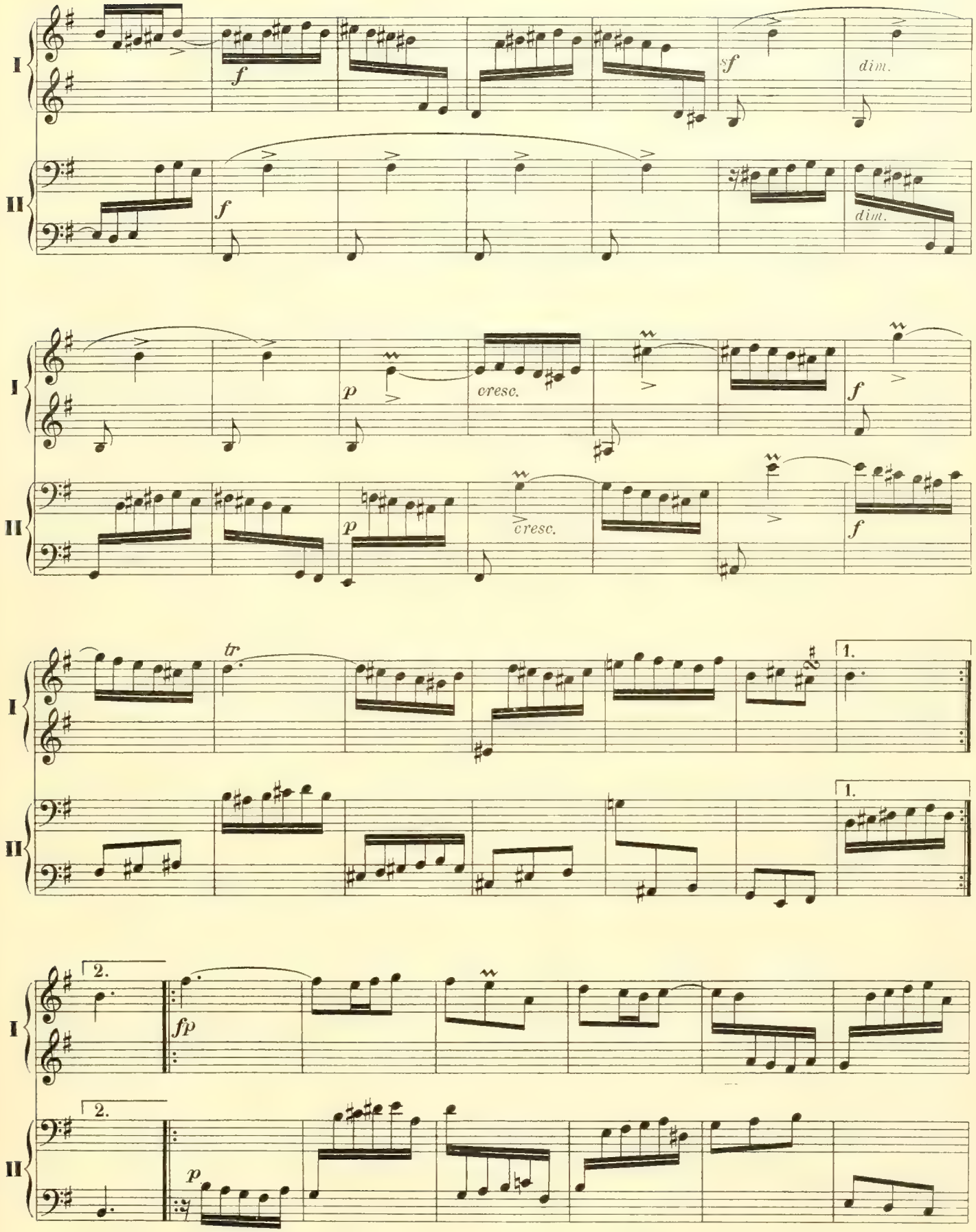


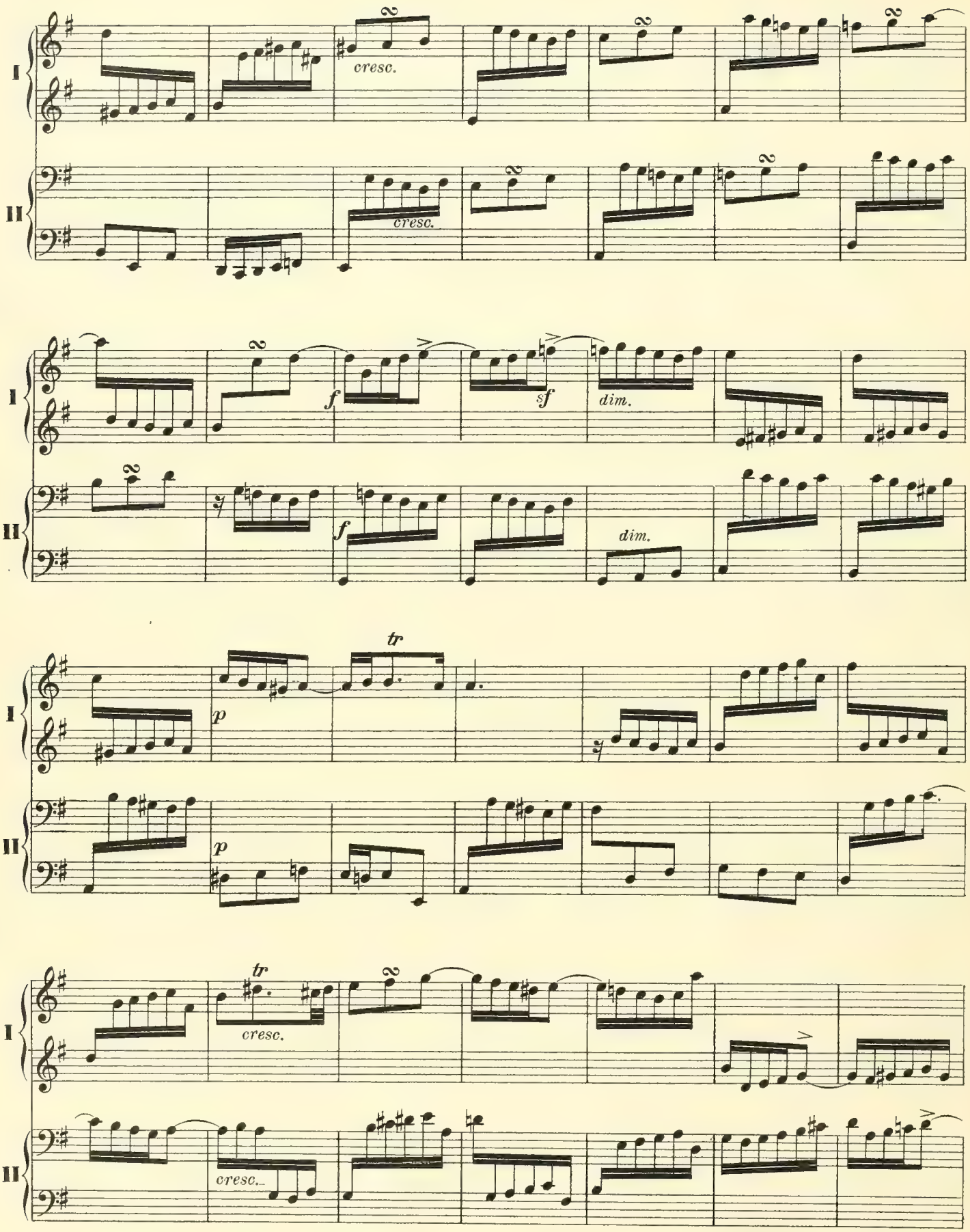

I
II
sf
dim.
p
cresc.
sf
dim.
p
dim.
pp
cresc.
f
dim.
p
cresc.

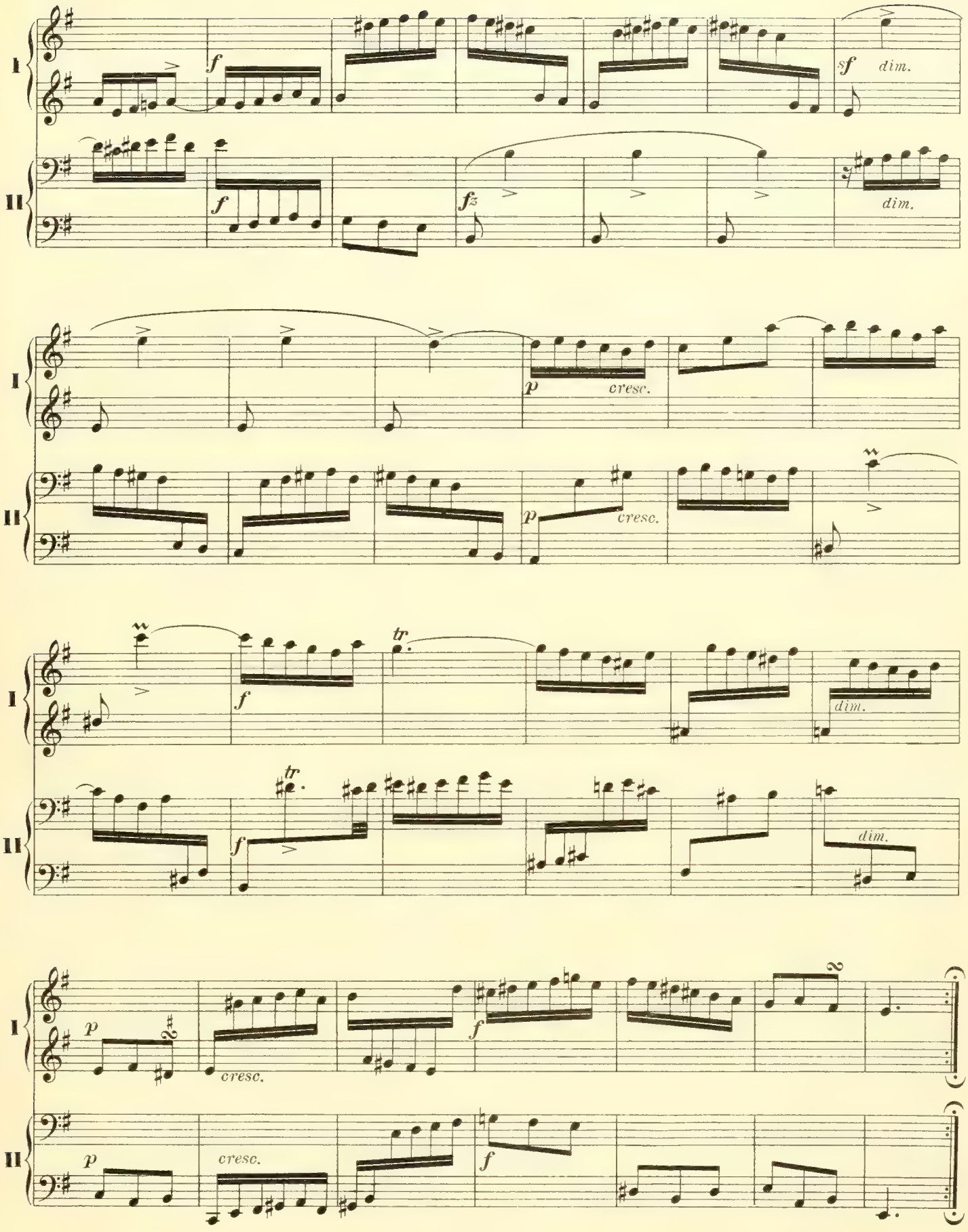

I
II
f
dim.
p
cresc.
sf
ritard
pp

PRELUDIO X

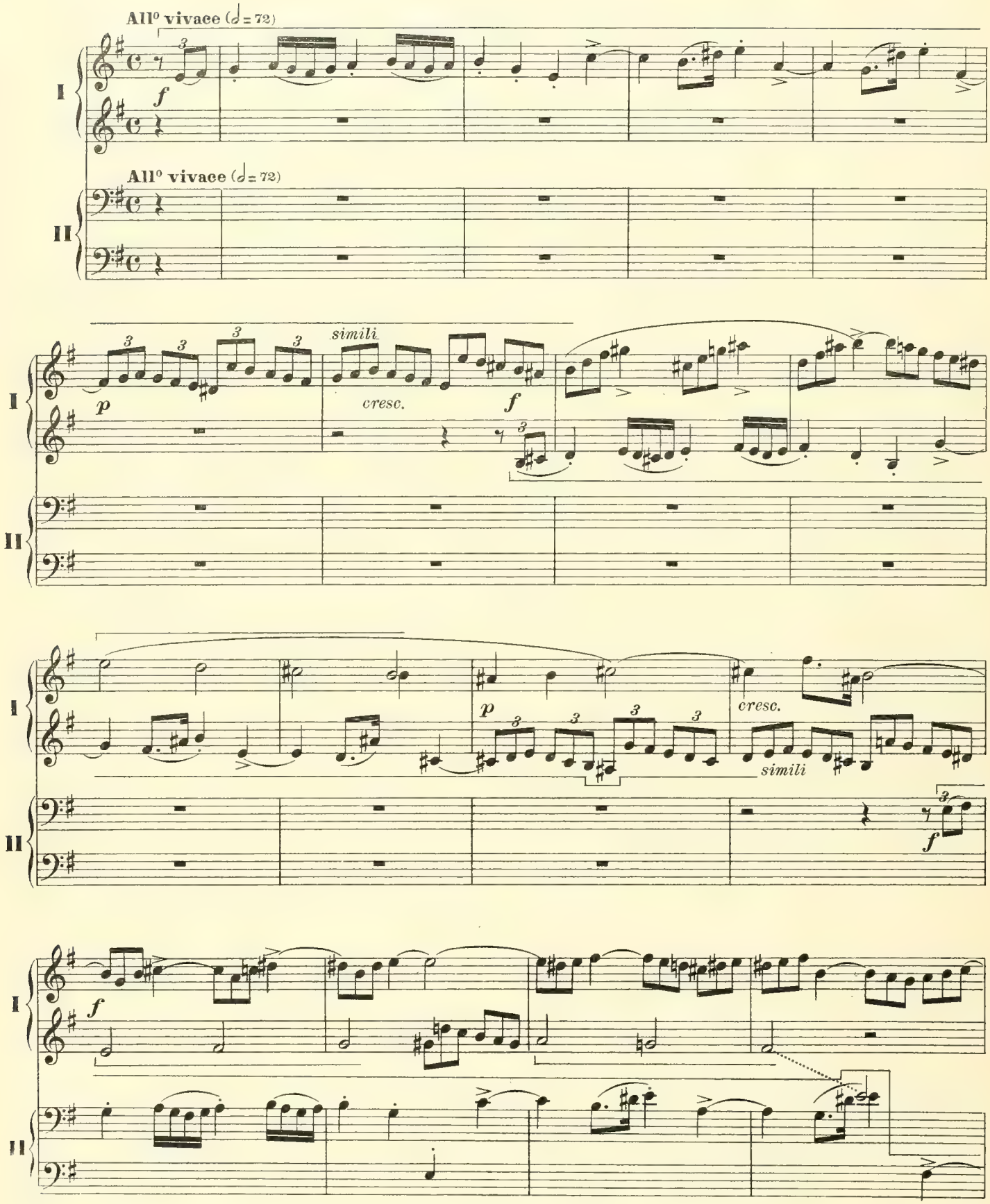


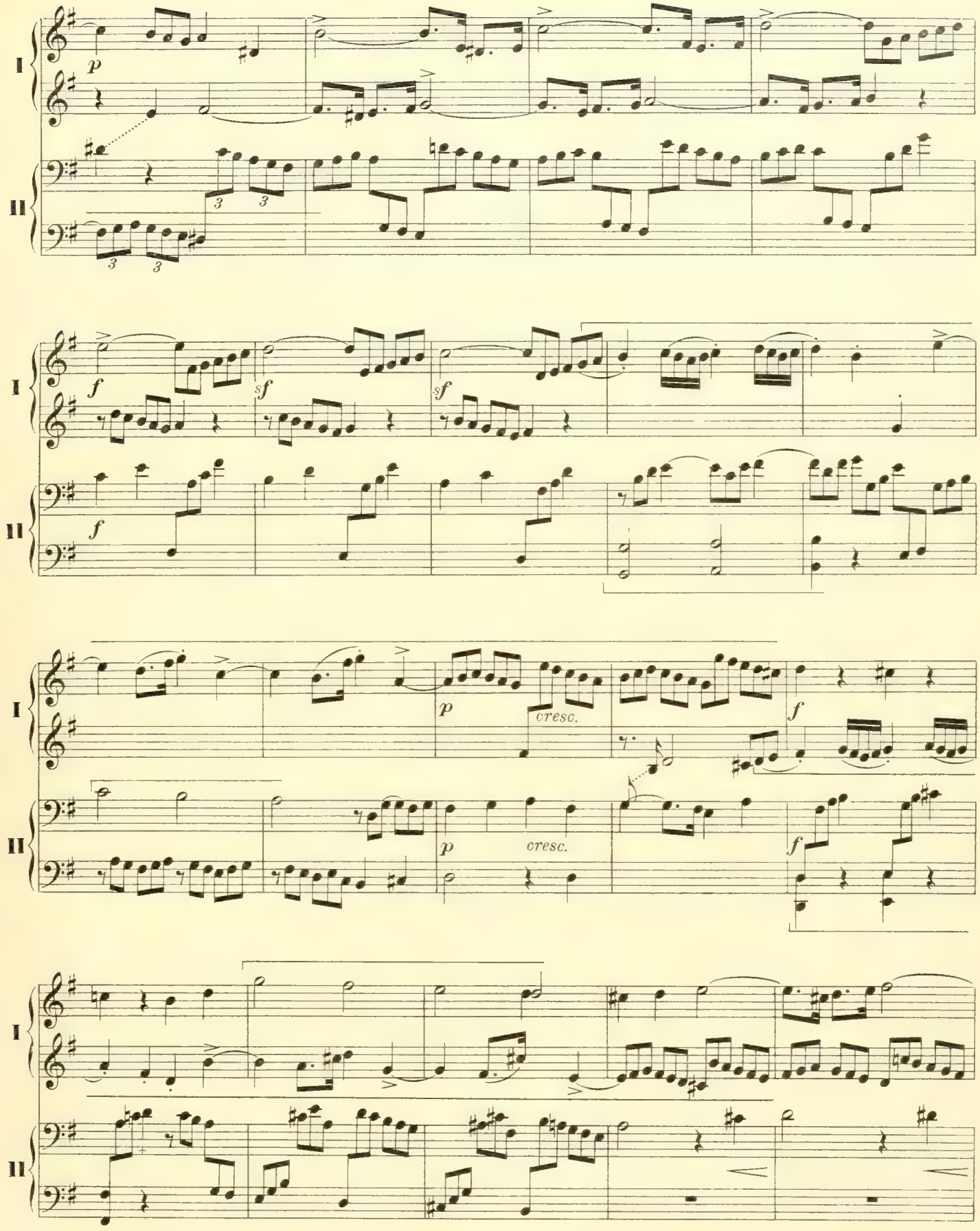

I
II
f
sf
dim.
p
cresc.
tr
1.
2.
fp

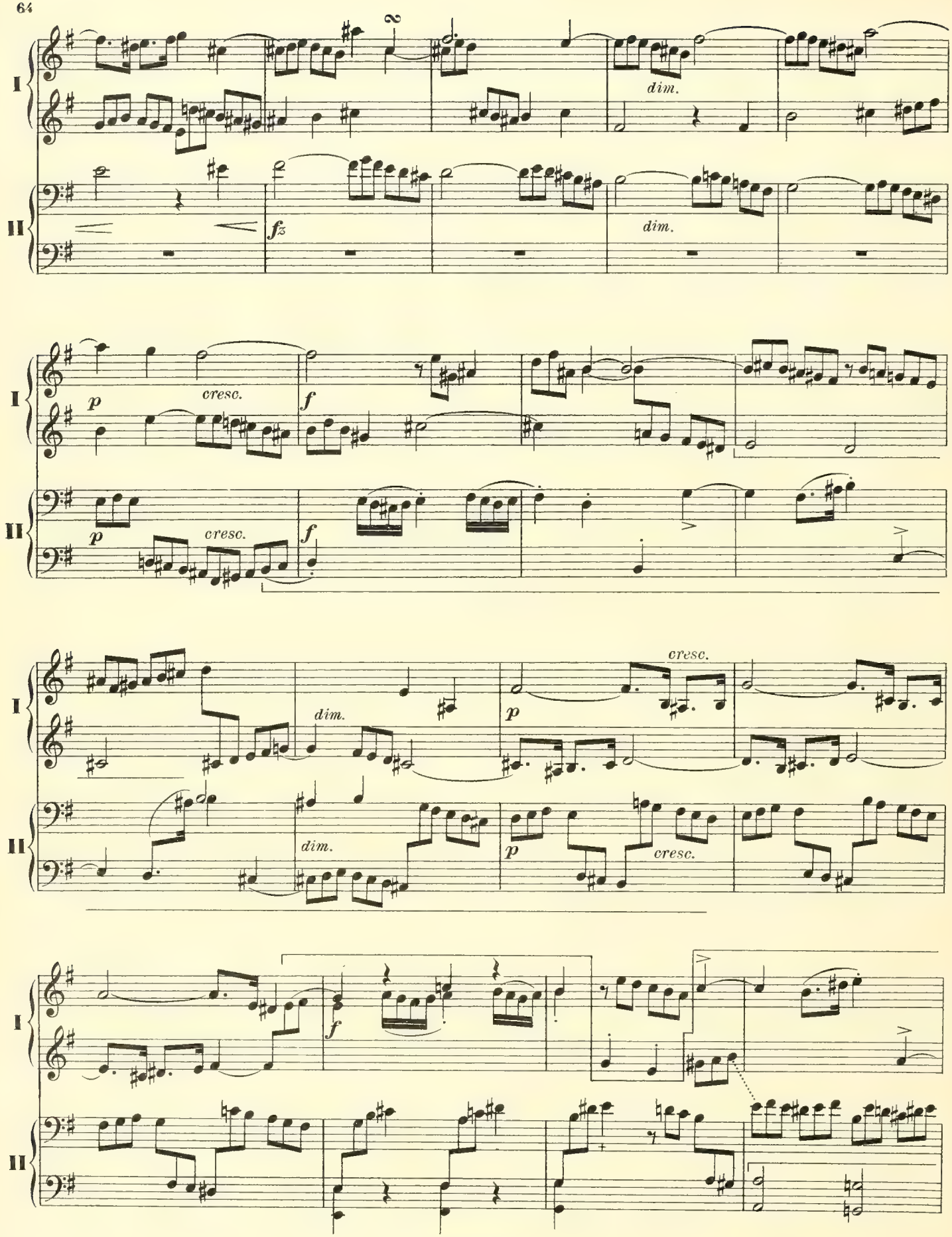

I
II
cresc.
cresc.
f
sf
dim.
f
dim.
tr
p
p
tr
cresc.
cresc.

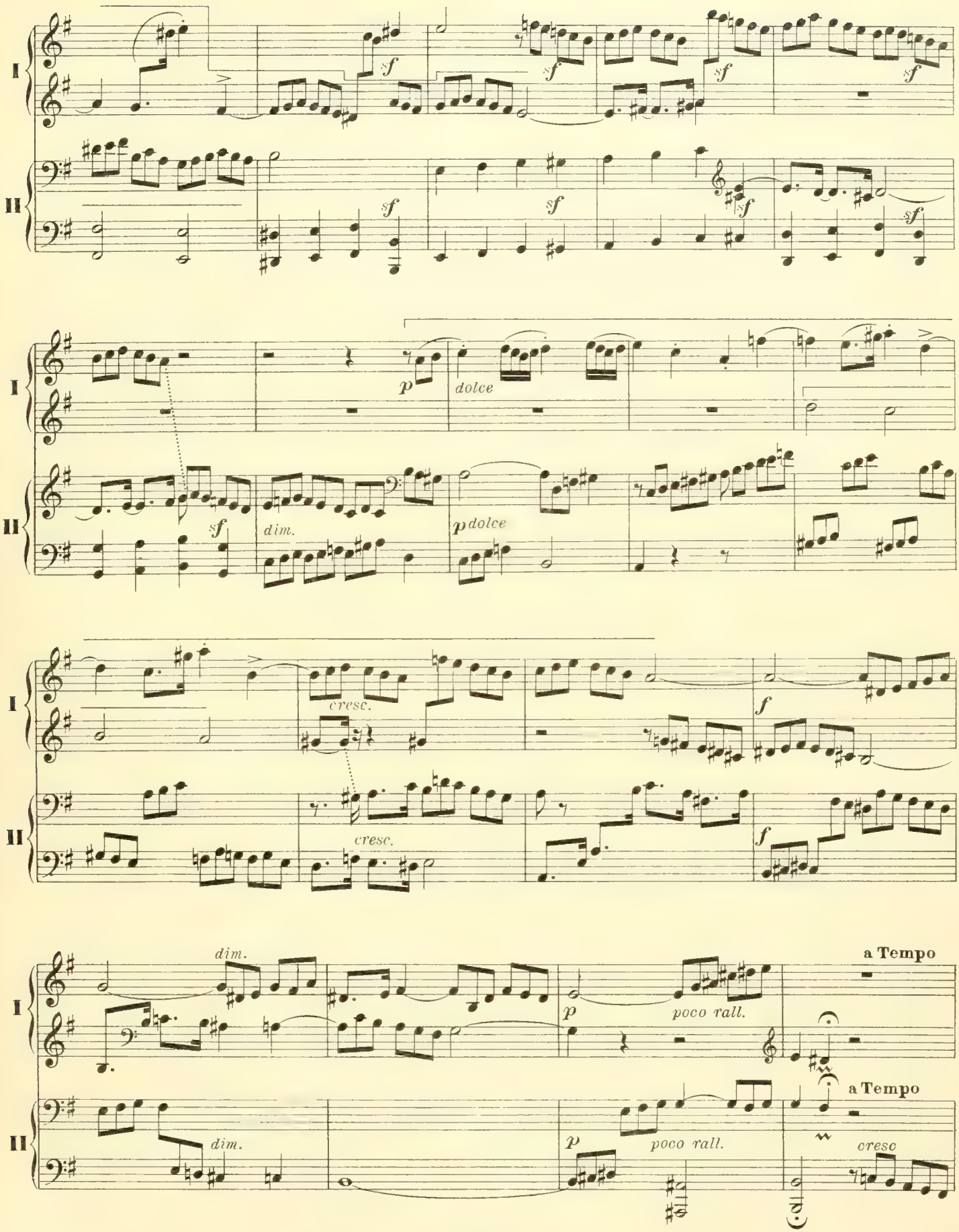

I
II
f
sf
dim.
fz
p
cresc.
tr

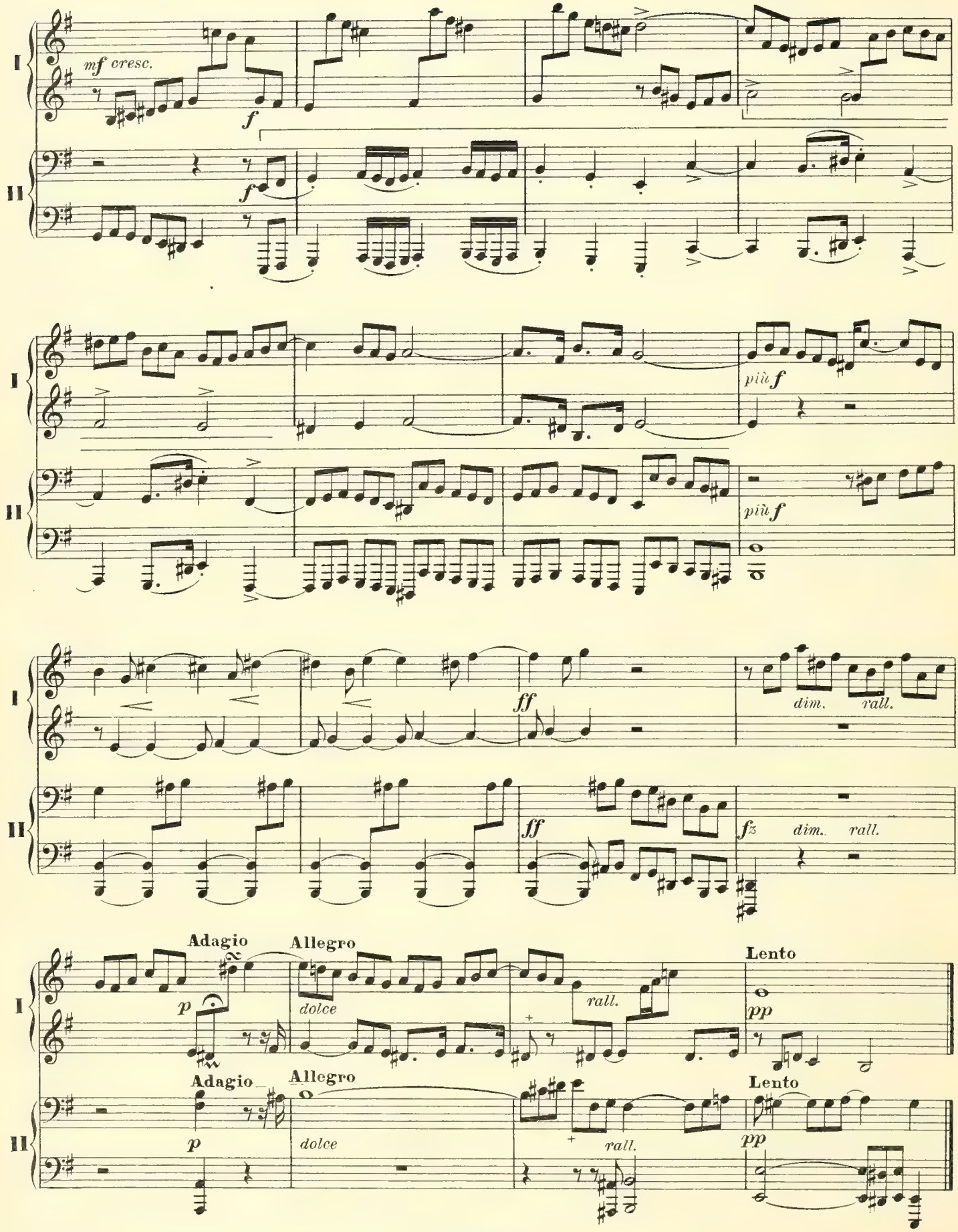
FUGA X
A 3 VOCI



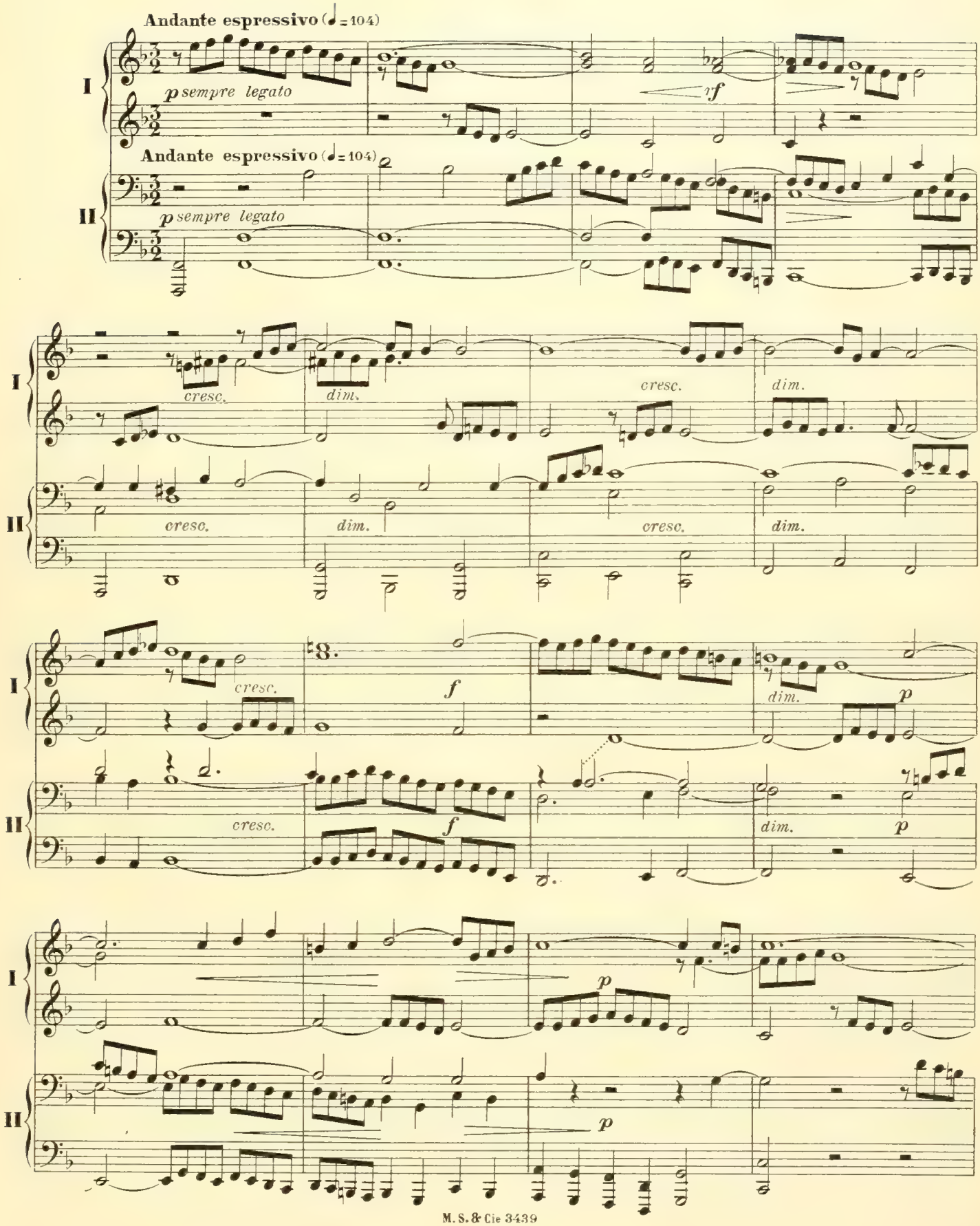

I
II
p
3
3
3
3
f
sf
sf
f
I
II
p
cresc.
p
cresc.
f
f
I
II

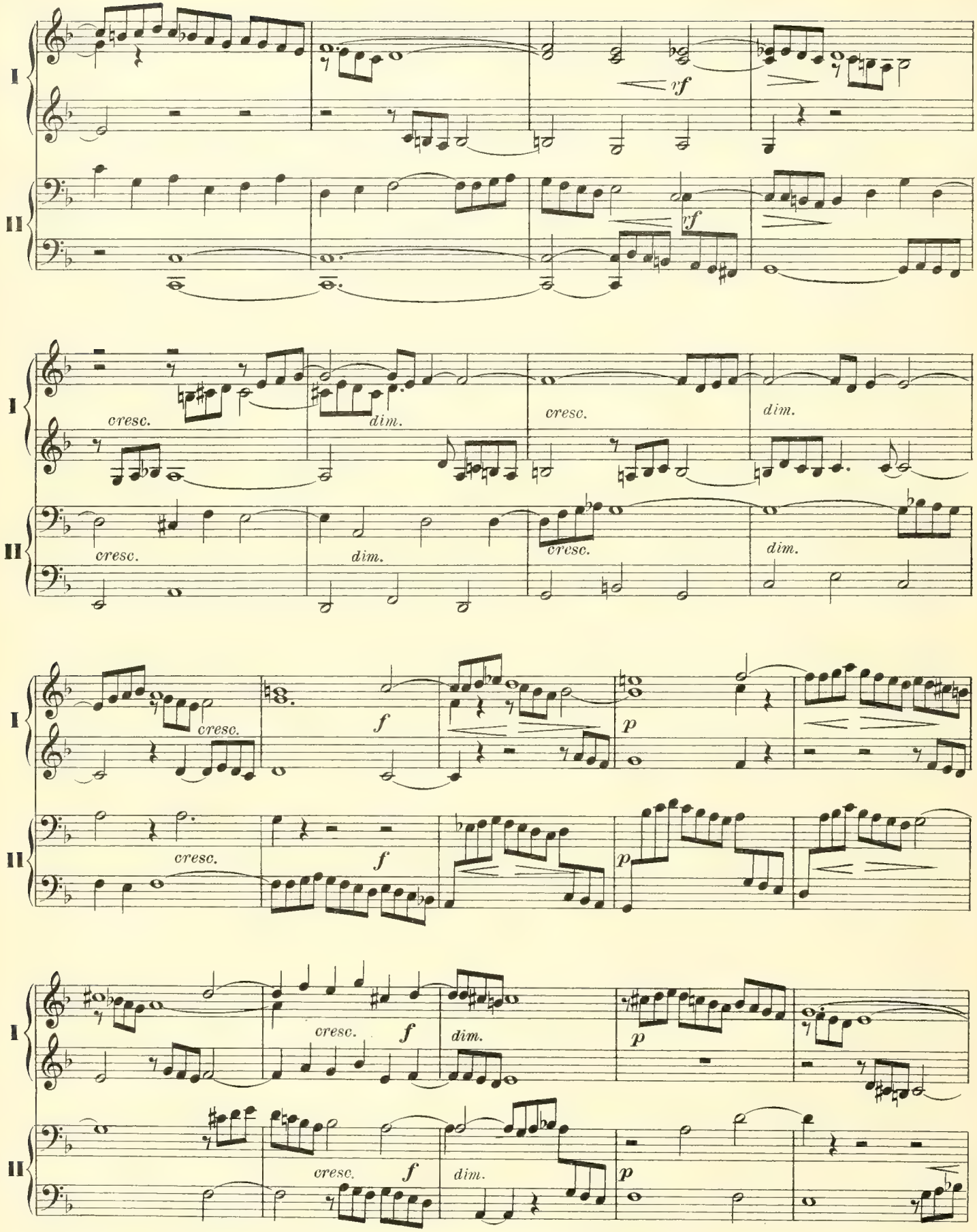

I
II
dim.
fz
dim.
p
cresc.
f
p
cresc.
f
dim.
p
cresc.
dim.
p
cresc.
f

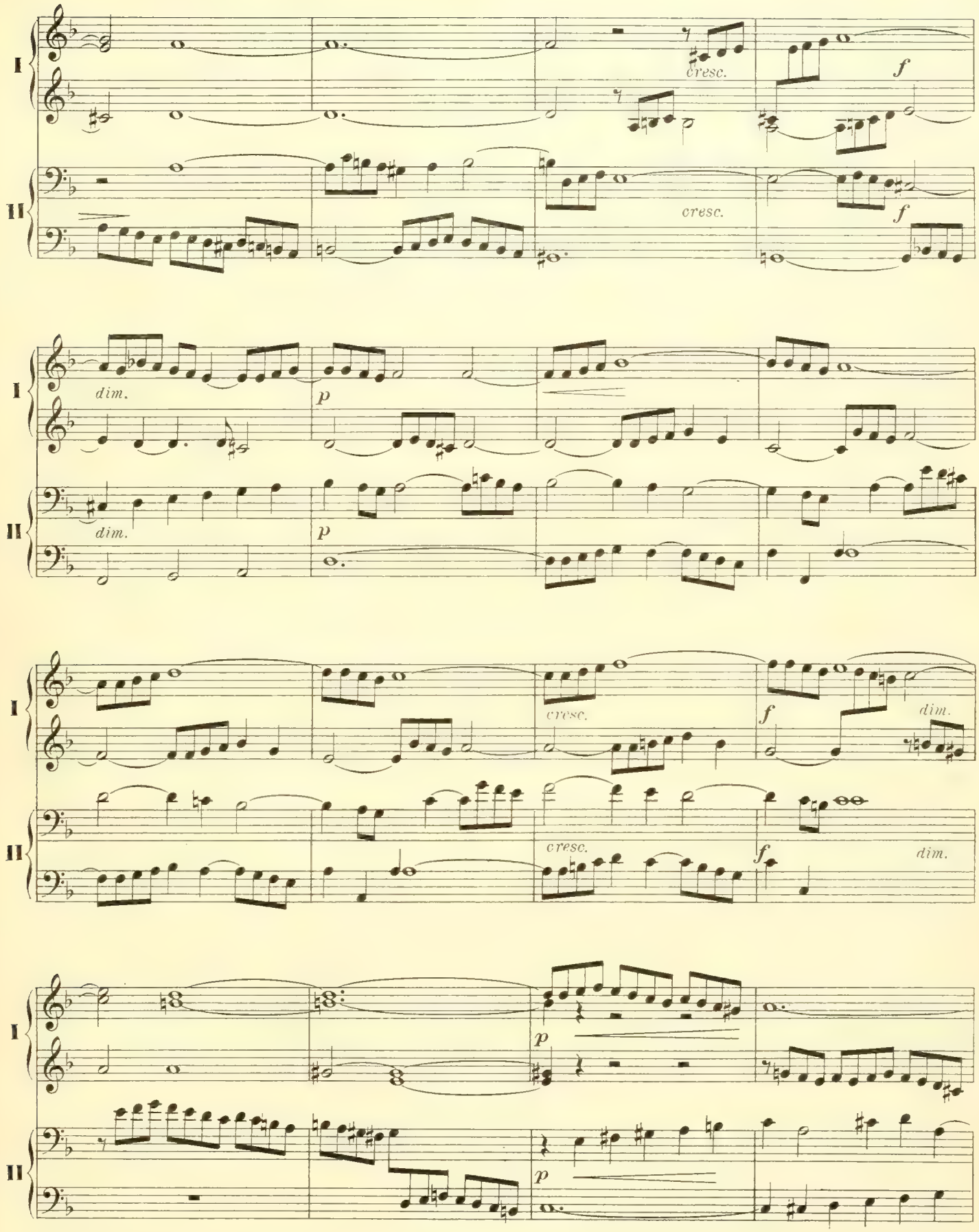

I
II
sf
p
dolce
dim.
cresc.
f
poco rall.
a Tempo
cresc

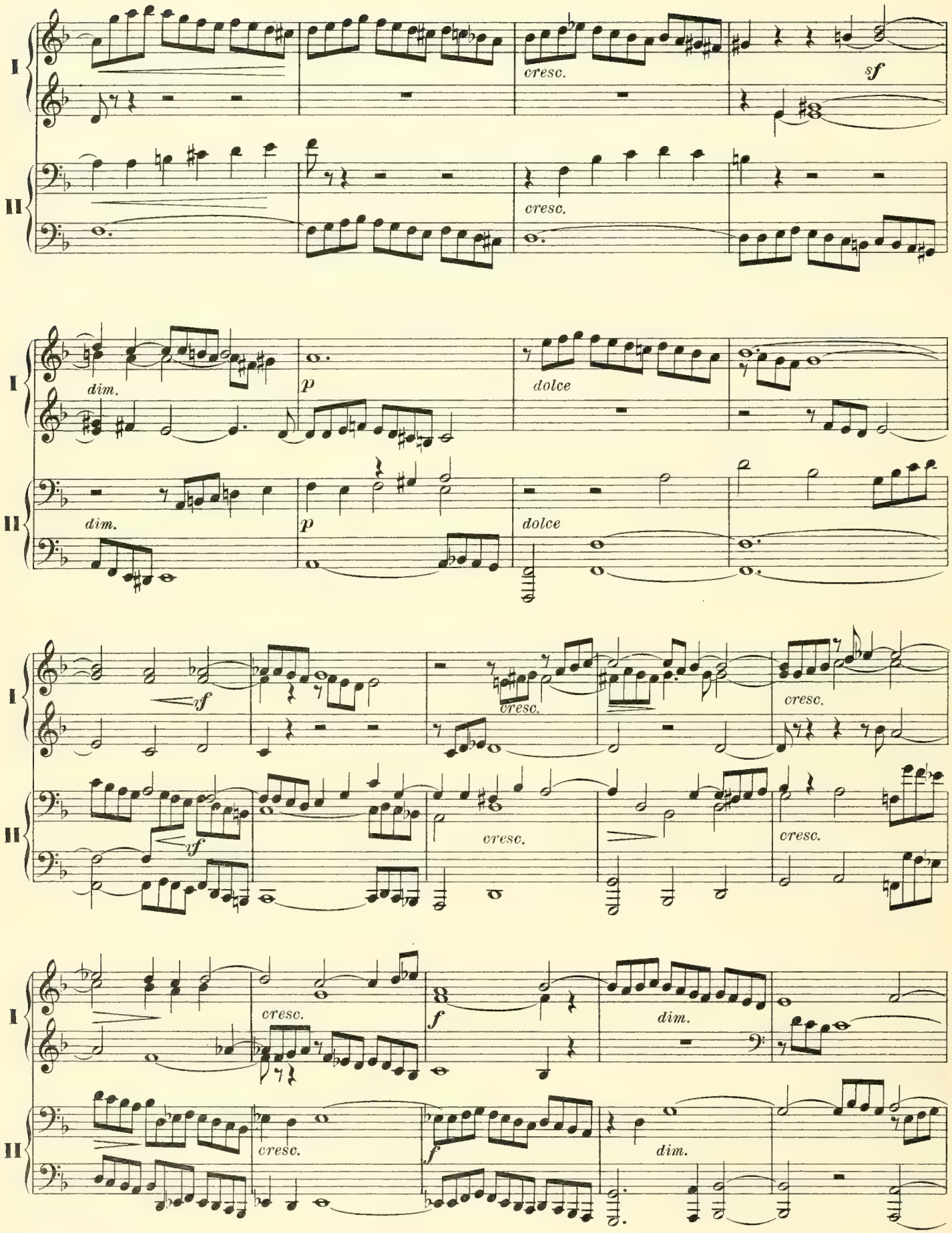

I
II
mf cresc.
f
f
più f
più f
ff
dim.
rall.
ff
fz
dim.
rall.
Adagio
Allegro
Lento
p
dolce
rall.
pp
Adagio
Allegro
Lento
p
dolce
rall.
pp

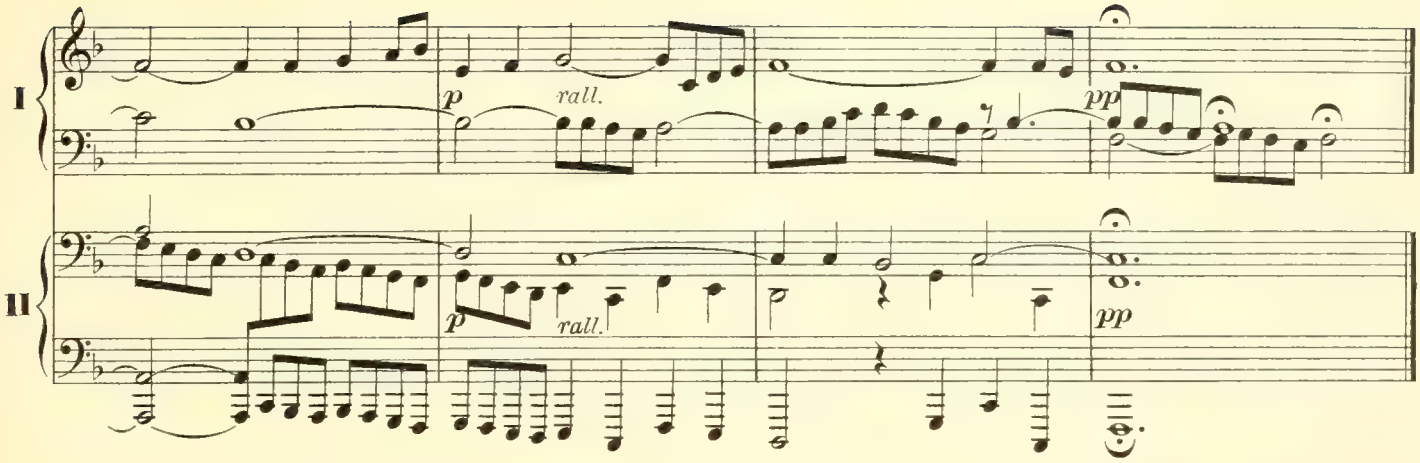
PRELUDIO XI


Andante espressivo (♩=104)
I
p sempre legato
Andante espressivo (♩=104)
II
p sempre legato
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
f
dim.
p
cresc.
f
dim.
p
p
p


I
II
rf
rf
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.
f
p
cresc.
f
p
cresc.
f
dim.
p
cresc.
f
dim.
p

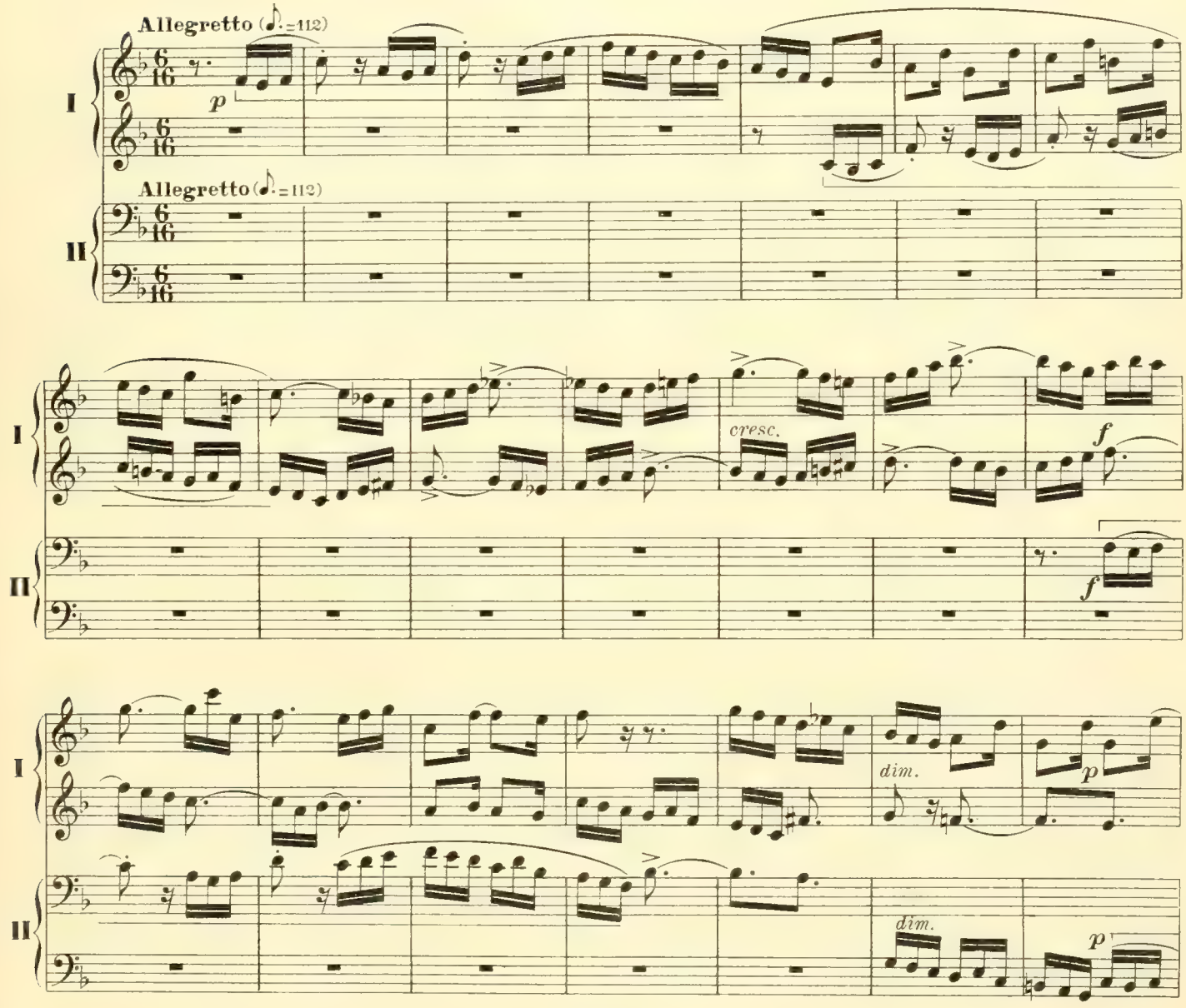

I
II
cresc.
f
cresc.
f
dim.
p
dim.
p
cresc.
f
dim.
cresc.
f
dim.
p
p

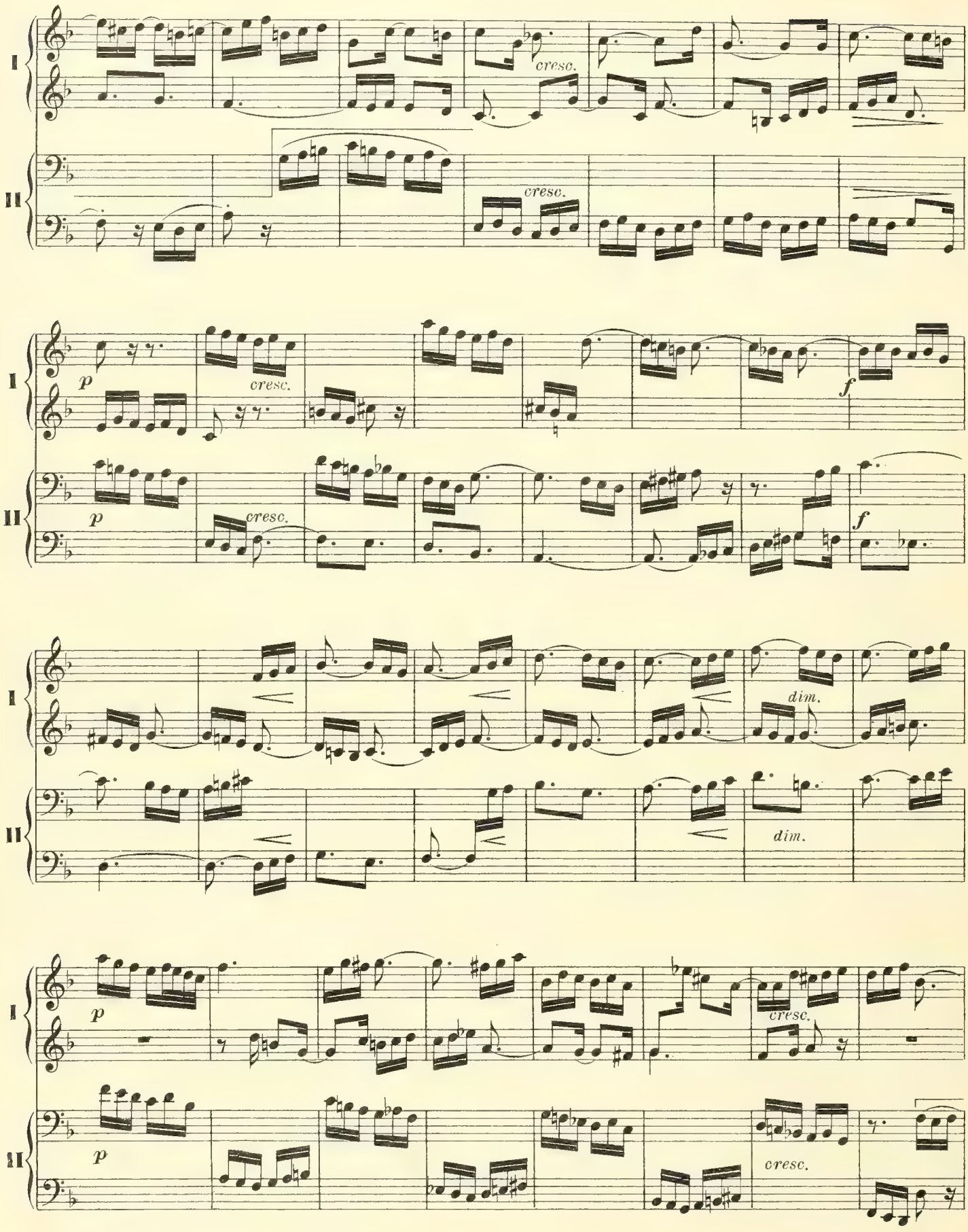

I
II
cresc.
sf
cresc.
dim.
p
dolce
dim.
p
dolce
xf
cresc.
cresc.
xf
cresc.
cresc.
cresc.
f
dim.
cresc.
f
dim.



FUGA XI

A 3 VOCI




I
II
cresc.
cresc.
p
cresc.
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dim.
p
cresc.
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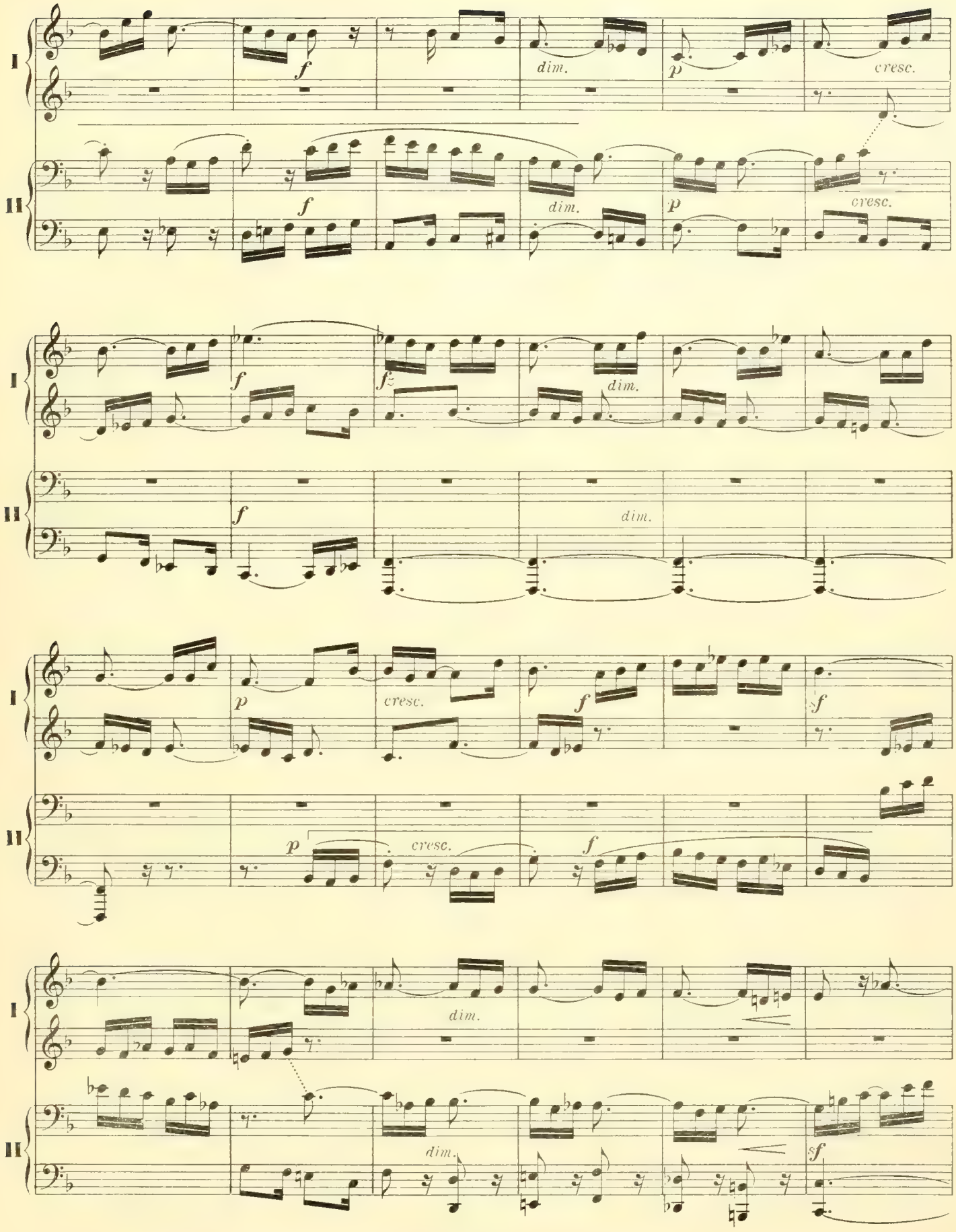
cresc.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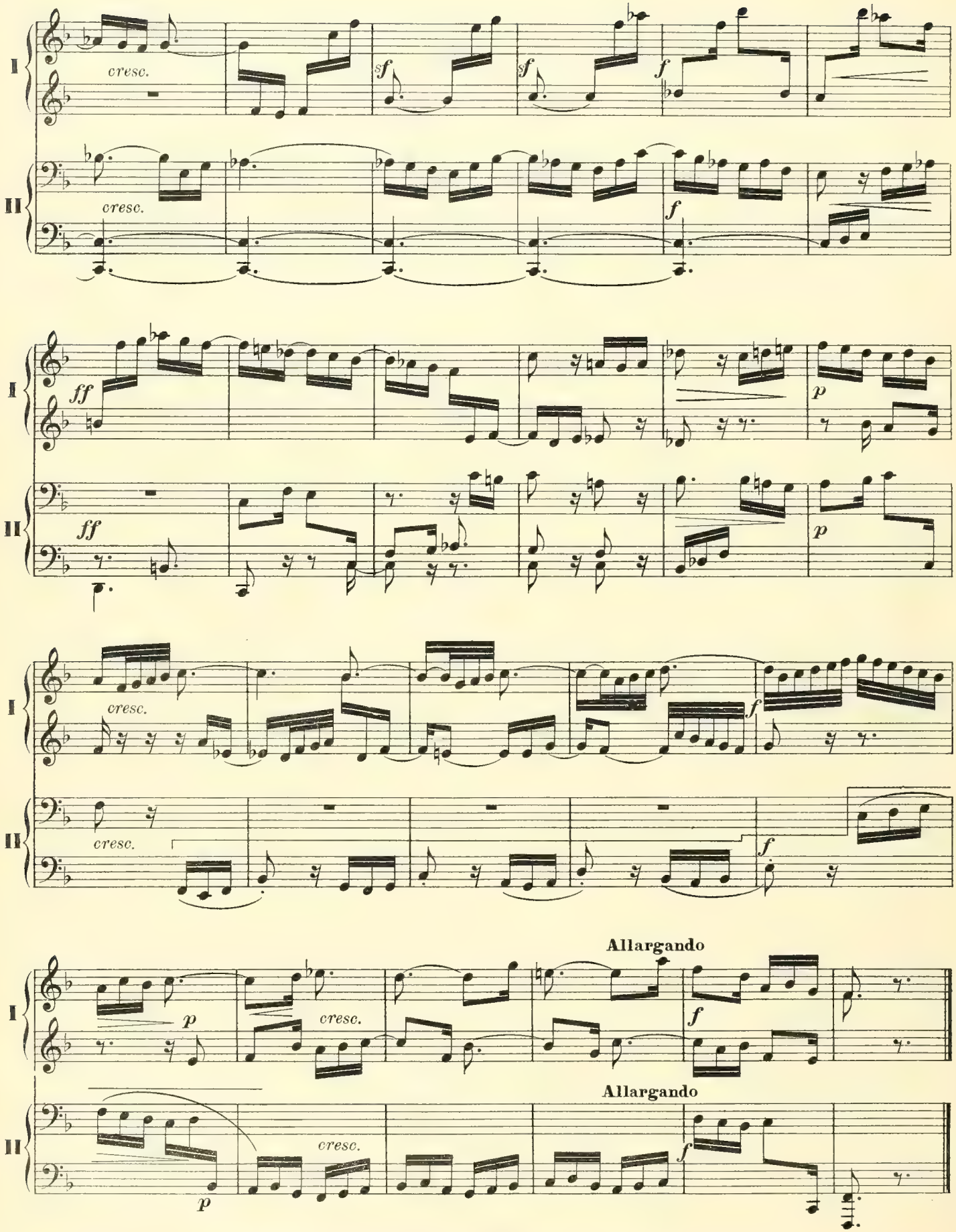
I
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ff
ff
p
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cresc.
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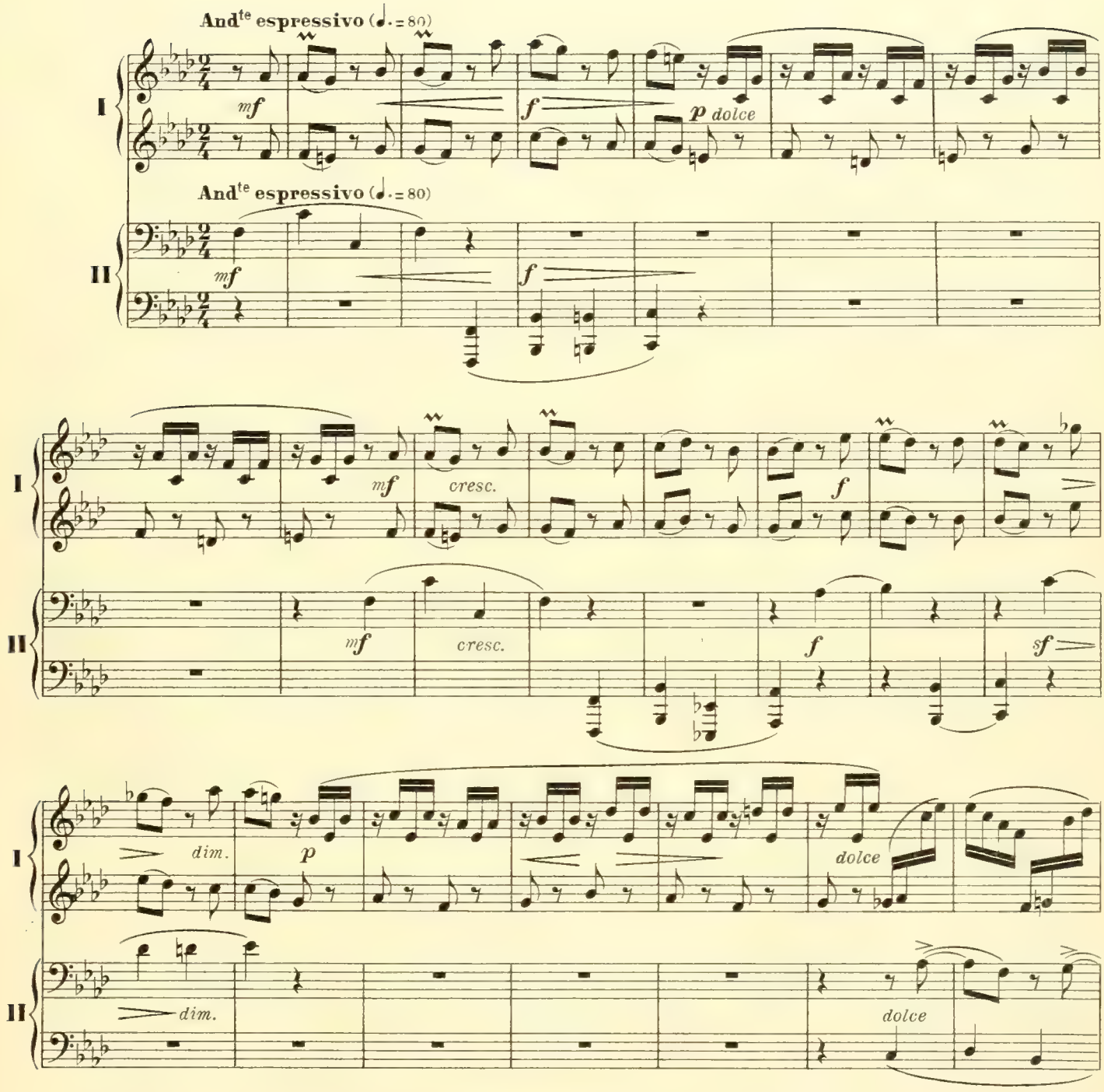
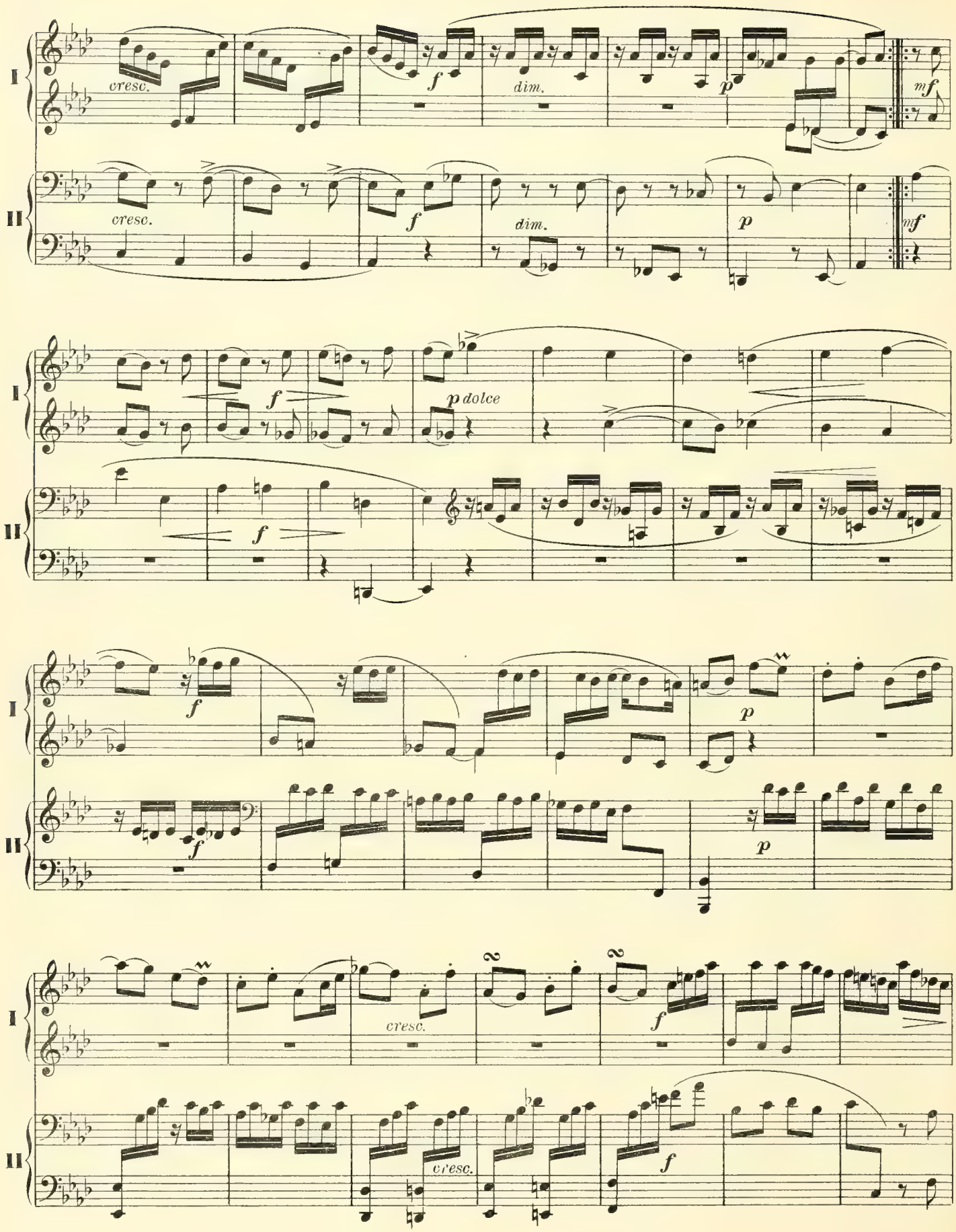
p
cresc.
f
Allargando
p
cresc.
f

PRELUDIO XII

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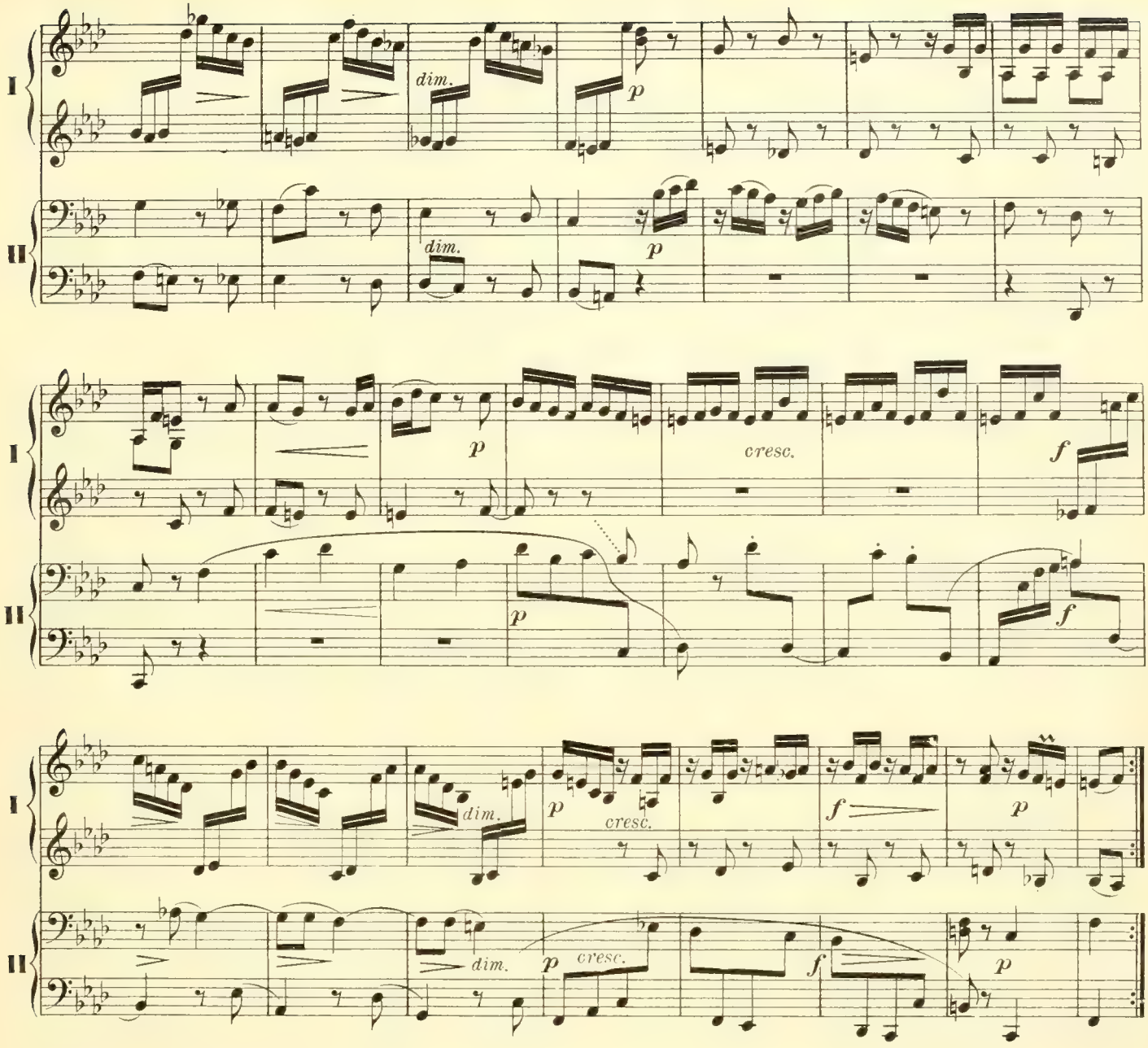
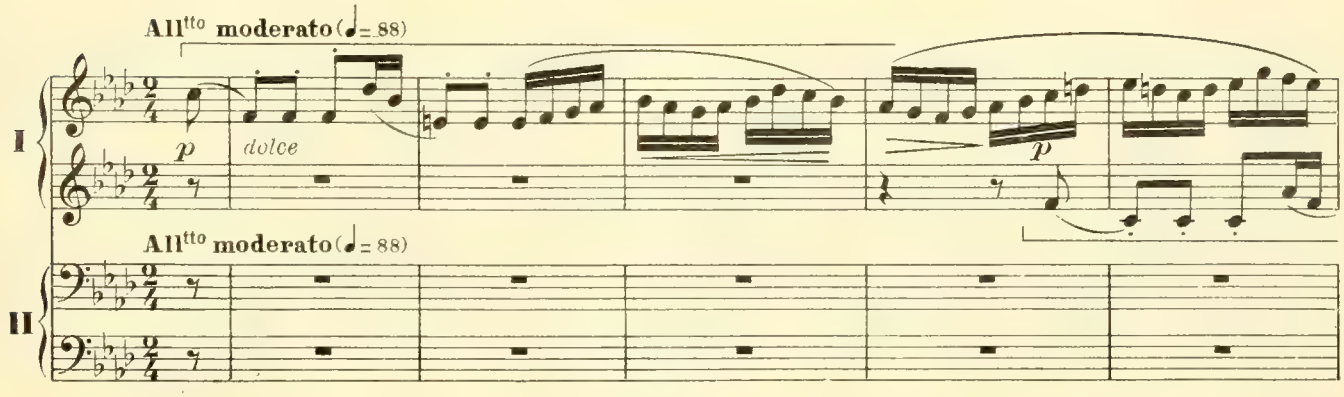
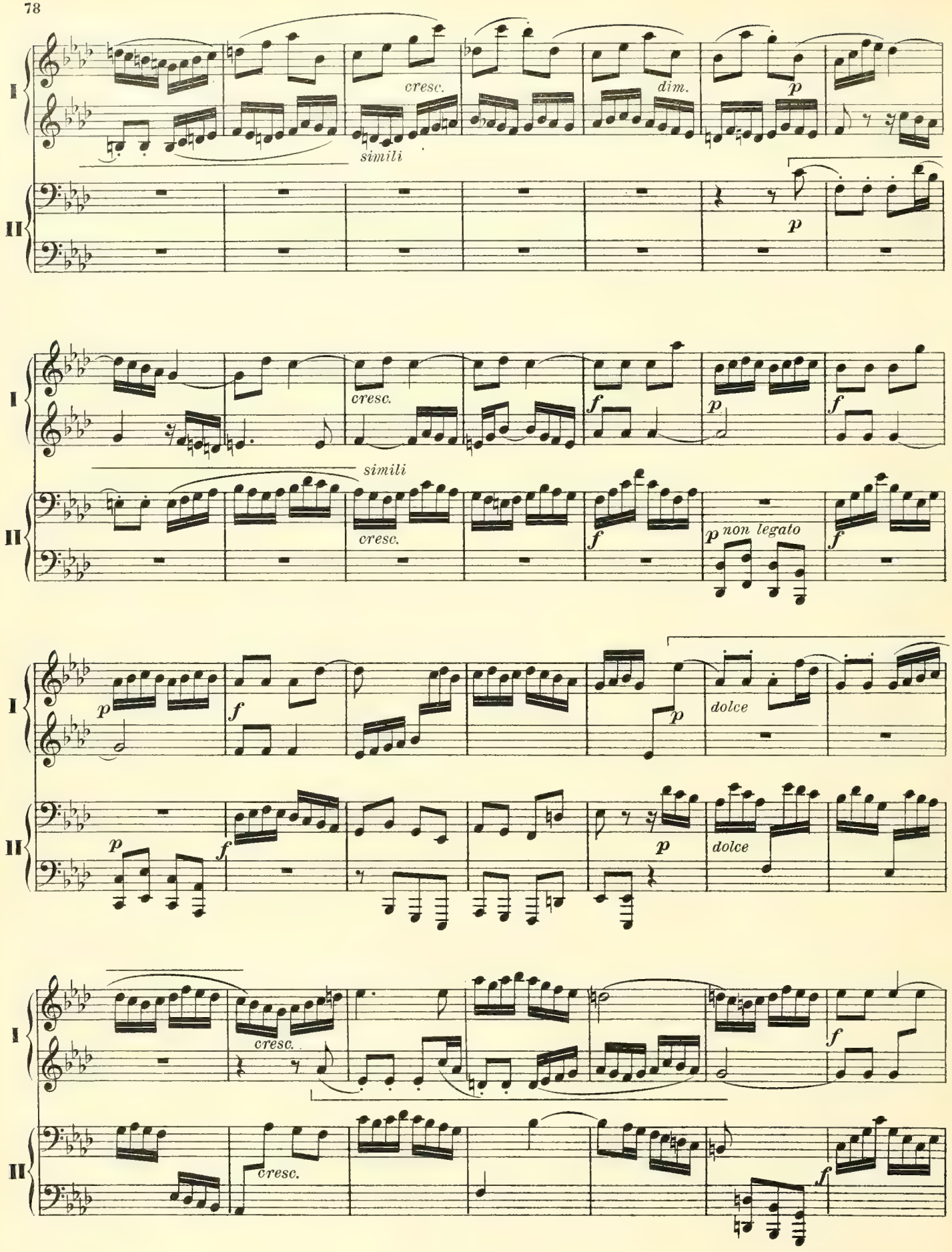


FUGA XII
A 3 VOCI

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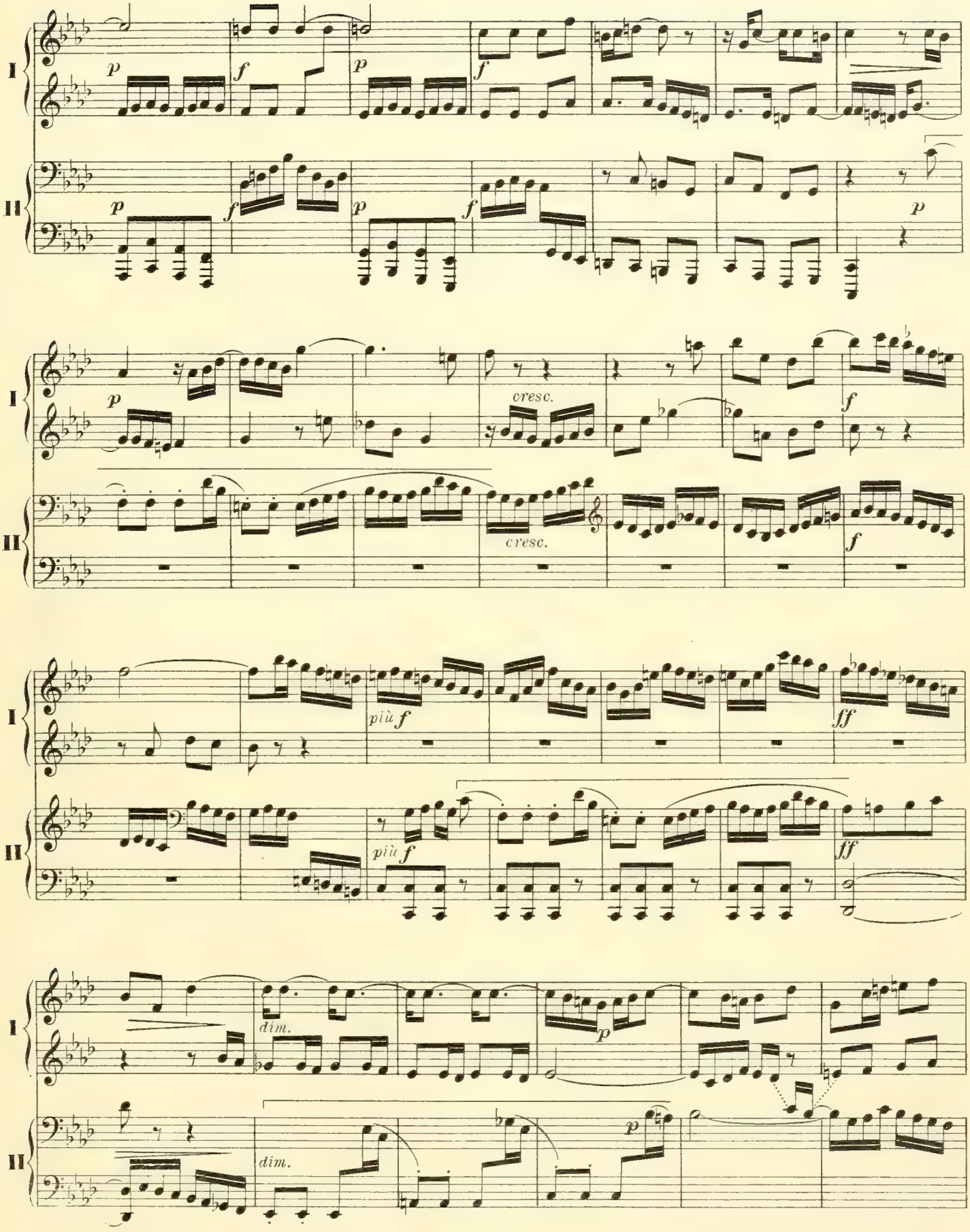
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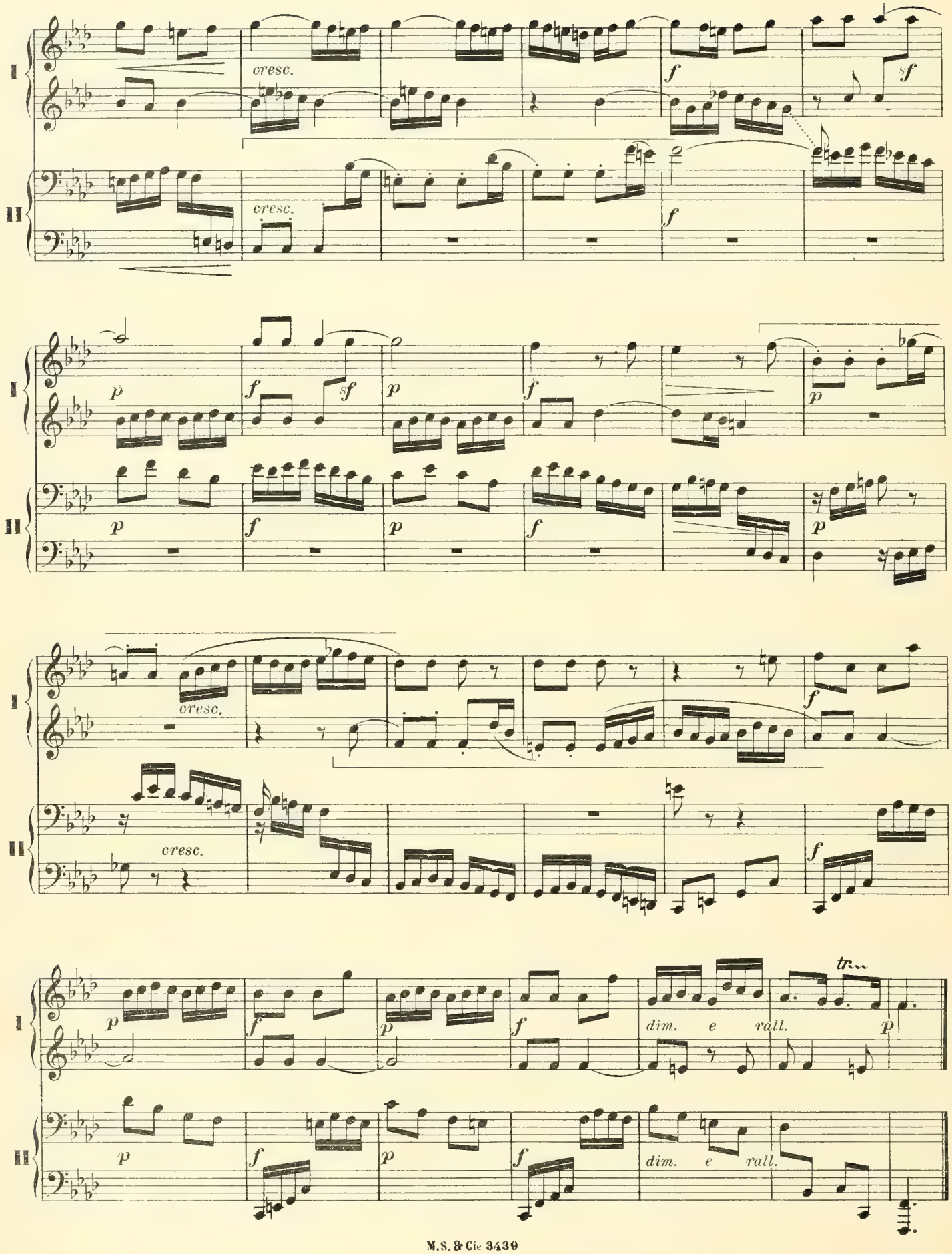
I
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cresc.
cresc.
f
sf
dim. e rall.
tr

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Jean-Sébastien Bach

1685-1750

LE CLAVECIN BIEN TEMPÉRÉ

48 Préludes et Fugues

transcrits à 4 mains

par

Théodore Dubois

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Jean-Sébastien BACH

(1685-1750)

LE CLAVECIN BIEN TEMPÉRÉ

48 PRÉLUDES et FUGUES

transcrits à 4 mains

PAR

Théodore DUBOIS

Membre de l'Institut de France

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INTRODUCTION

Tout le monde sait combien est difficile l'exécution du "Clavecin bien tempéré" de J.-S. Bach, si on veut la réaliser avec un style tour à tour et à la fois lié, brillant, grave, expressif, et si l'on veut faire ressortir les thèmes principaux, alors même qu'ils sont au centre de l'admirable polyphonie dont ce Maître génial et inimitable avait le secret.

De là nous est venue la pensée de transcrire ce chef-d'œuvre pour le piano à 4 mains. Il sera mis ainsi à la portée d'un plus grand nombre d'exécutants, l'interprétation en étant rendue sensiblement plus facile. — Les parties saillantes se détacheront de l'ensemble avec une entière indépendance, ce qui permettra d'en suivre la magnifique contexture avec un intérêt toujours en éveil et un plaisir toujours nouveau.

Nous pensons n'avoir pas besoin de dire avec quel respect nous avons fait cette transcription ! La seule liberté que nous nous soyons permise est la doublure à la basse, et à l'octave grave, de quelques rares passages, doublure qui nous a paru compatible avec le style de Bach, en figurant ainsi les 16 pieds de l'orgue.

La répartition des parties, leur alternance combinée dans les quatre mains, d'où doit résulter l'élégance, la clarté, l'intérêt de l'exécution, nous a surtout préoccupé et dirigé dans notre travail.

Afin de pouvoir sans hésitation, même et surtout à la lecture, mettre en lumière comme il convient certaines parties thématiques, nous avons cru devoir les souligner. Elles devront toujours avoir une intensité un peu plus grande que le reste de l'ensemble polyphonique.

Bien que J.-S. Bach n'ait indiqué aucune accentuation, aucun mouvement, aucune nuance, il est néanmoins hors de doute qu'il n'exécutait pas ses œuvres d'une façon uniforme. En raison de cette absence d'indications, une grande liberté est donc laissée à chacun d'interpréter selon son sentiment personnel. — Tant que l'exécutant est seul, il n'y a à cela aucun inconvénient, mais avec un arrangement à 4 mains, il devient indispensable que des précisions soient données, afin qu'aucune disparate, aucune contradiction ne se produisent entre les intentions de l'un et de l'autre exécutant.

Pour atteindre ce but, nous avons pris pour base de notre travail l'édition revue par Ch. Czerny, *publiée par la maison Peters, de Leipzig.* Elle nous a paru exacte et conforme, autant qu'on peut le supposer tout au moins, à la pensée de l'auteur.

Th. DUBOIS,

Membre de l'Institut de France.

REMARQUES

1.- Lorsque des notes seront affectées d'une petite croix placée soit au dessus, soit au dessous d'elles: cela indiquera que l'exécutant doit lever rapidement la main, pour laisser la place libre à d'autres parties qui ont à se mouvoir immédiatement dans la même région.

2.- Pour la facilité et la clarté de l'exécution, nous avons souvent réparti alternativement dans les deux mains, des traits, des dessins, des passages qui, dans l'original sont joués par une seule main et ne forment qu'une seule et unique partie. En ce cas, afin de laisser à la ligne mélodique, au trait, sa physionomie, son contour, nous avons, chaque fois que nous l'avons cru opportun, omis de remplir par des pauses ou par des silences les mesures ou fragments de mesures vides de notes.

3.- Nous croyons devoir rappeler ce que nous disons dans l'Introduction: à savoir que les passages soulignés doivent être mis en relief, tout en subordonnant l'accentuation et l'intensité à la force générale de la période.

4.- En vue de l'intelligence de l'exécution, nous avons figuré parfois par un petit trait pointillé, la continuité d'un dessin qui passe d'une partie à une autre.

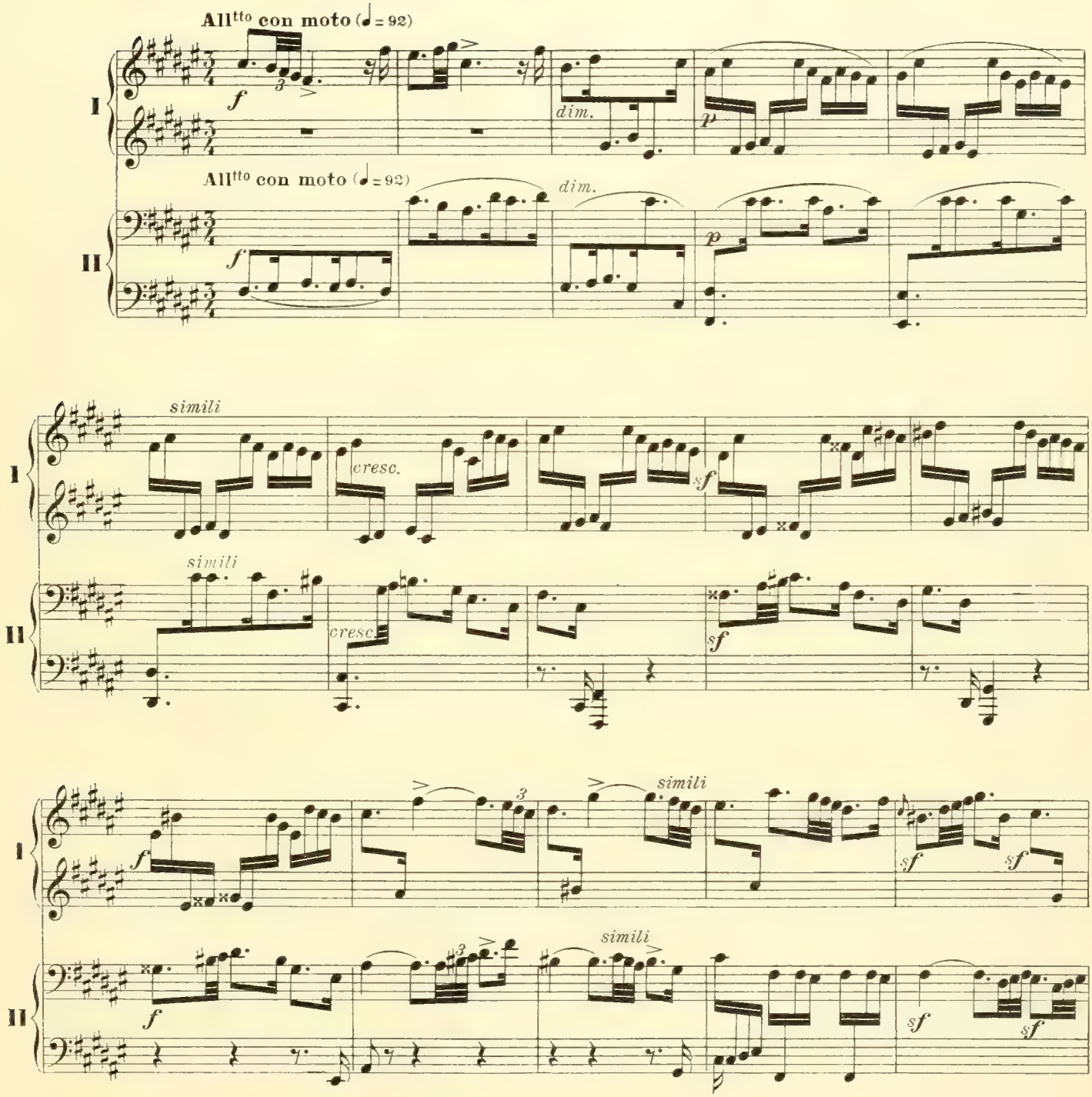
J. S. BACH
(1685-1750)

Le clavecin bien tempéré

LIVRE II N° 2

Transcrit pour Piano
à 4 mains par
THÉODORE DUBOIS

PRELUDIO XIII



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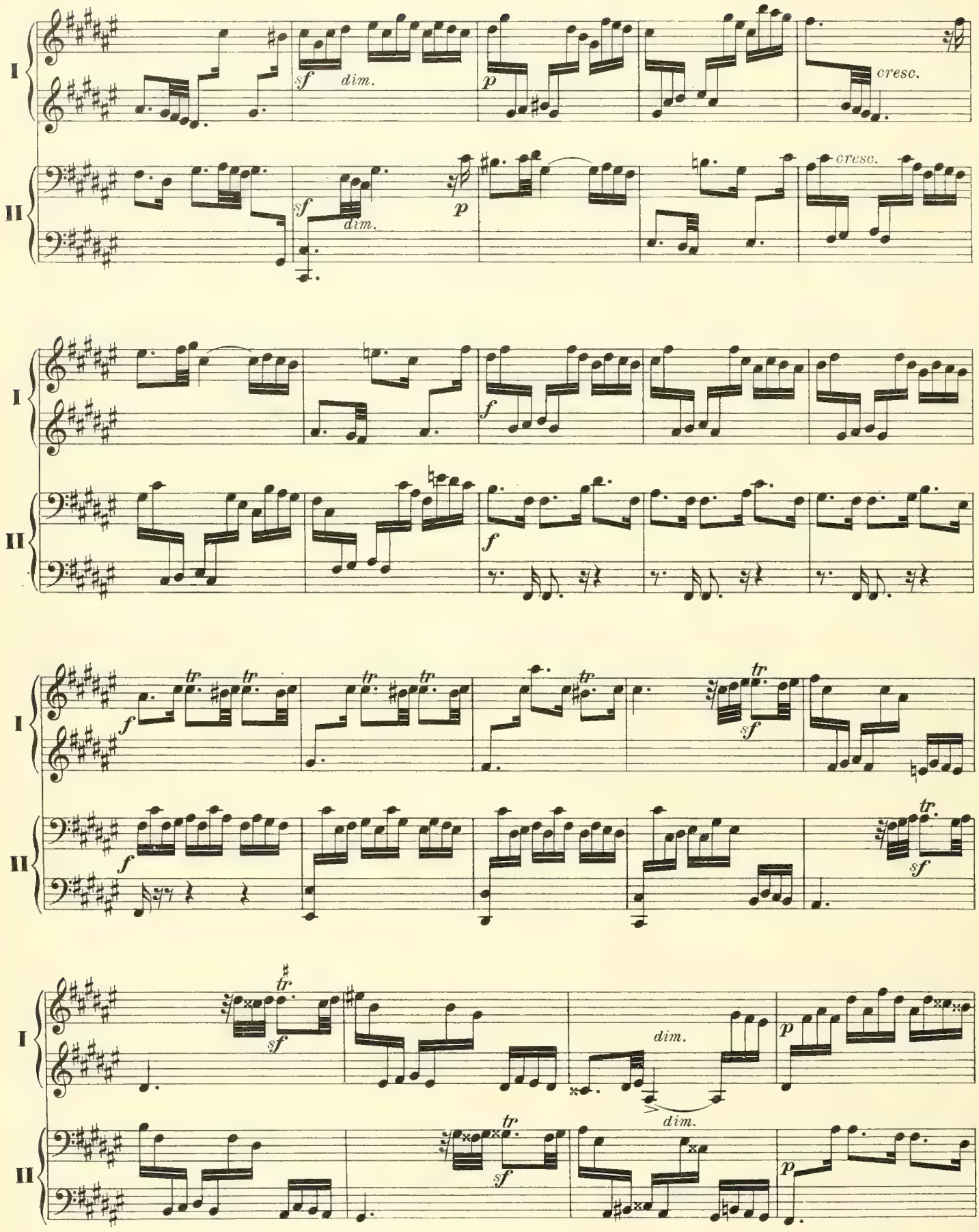
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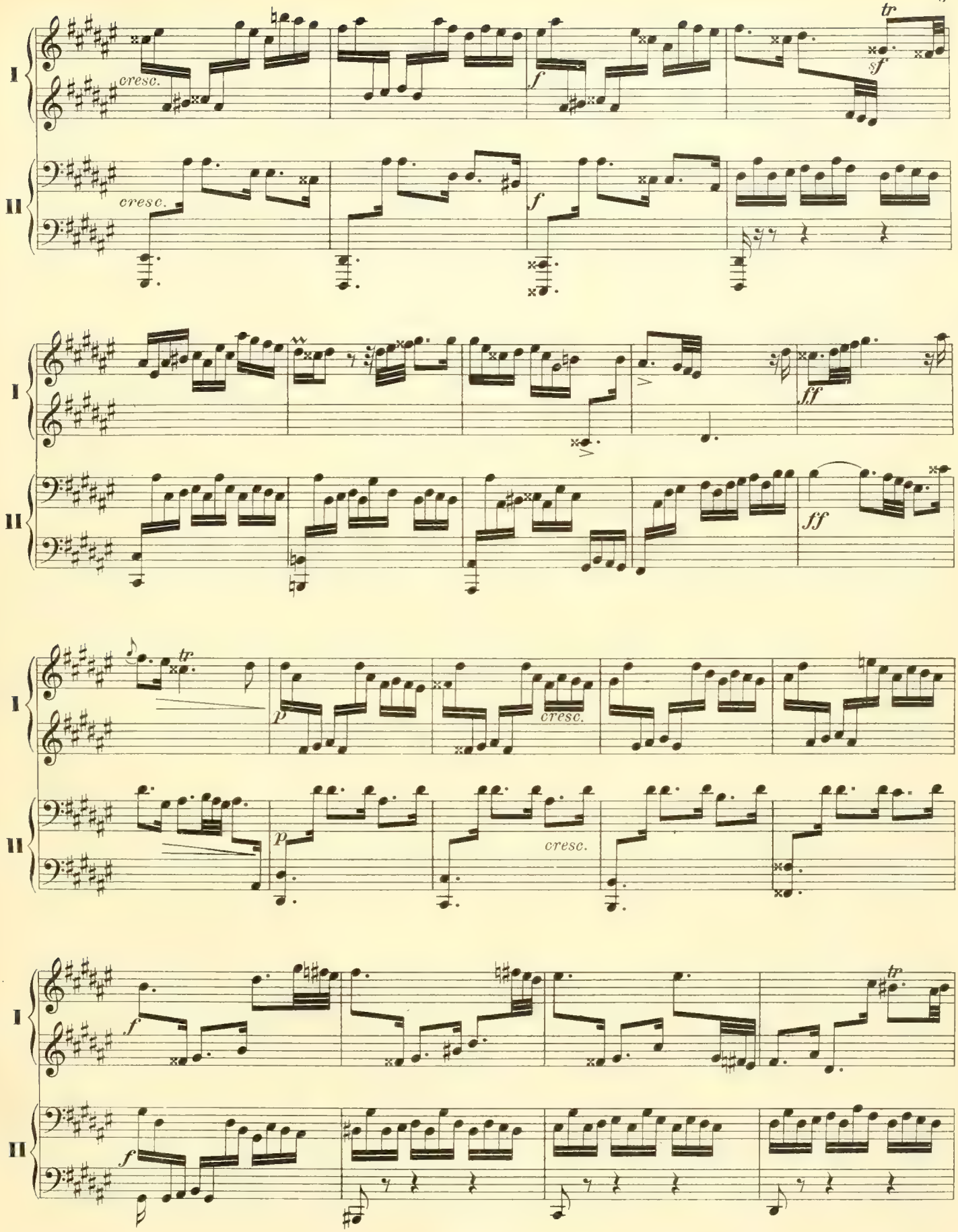
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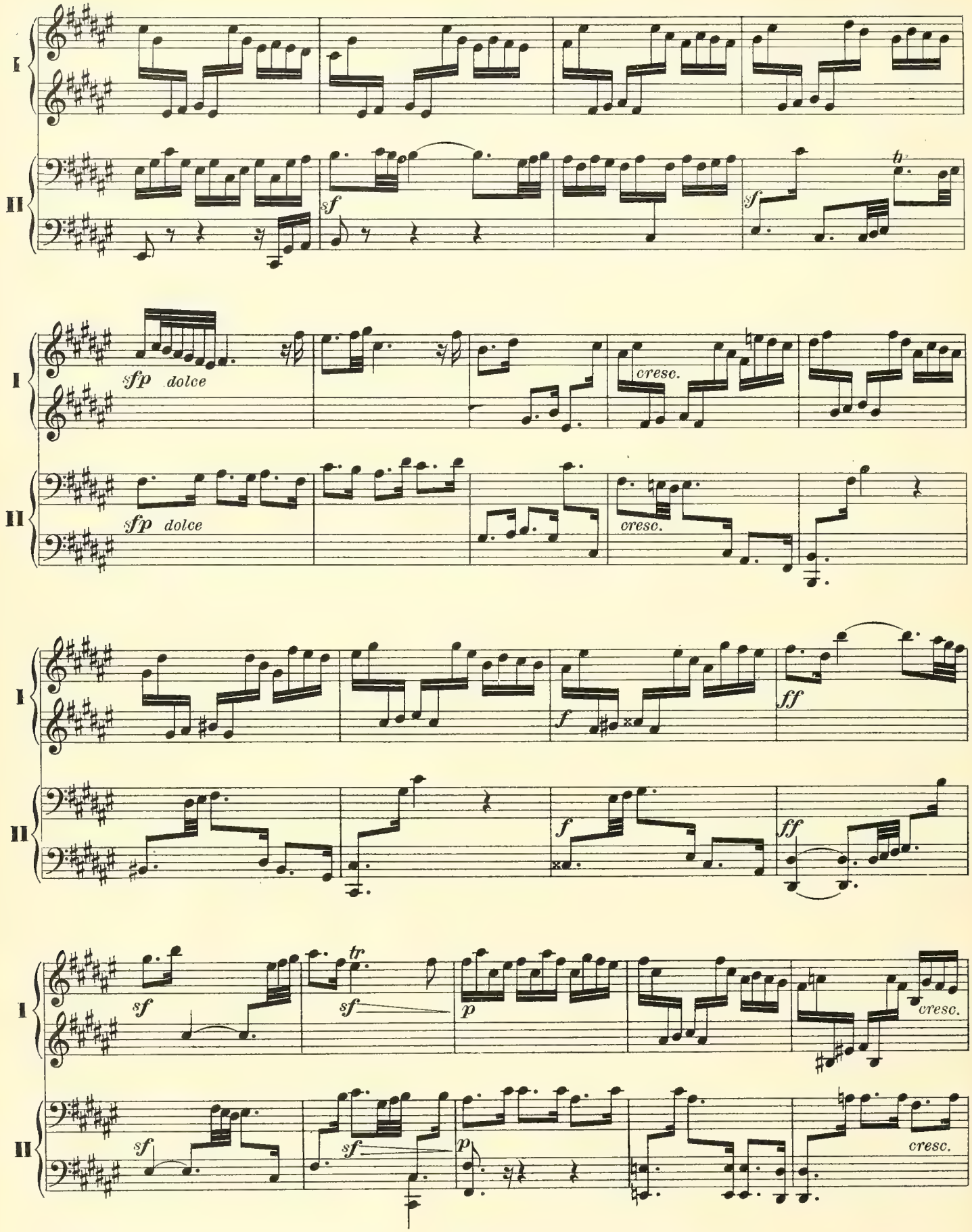
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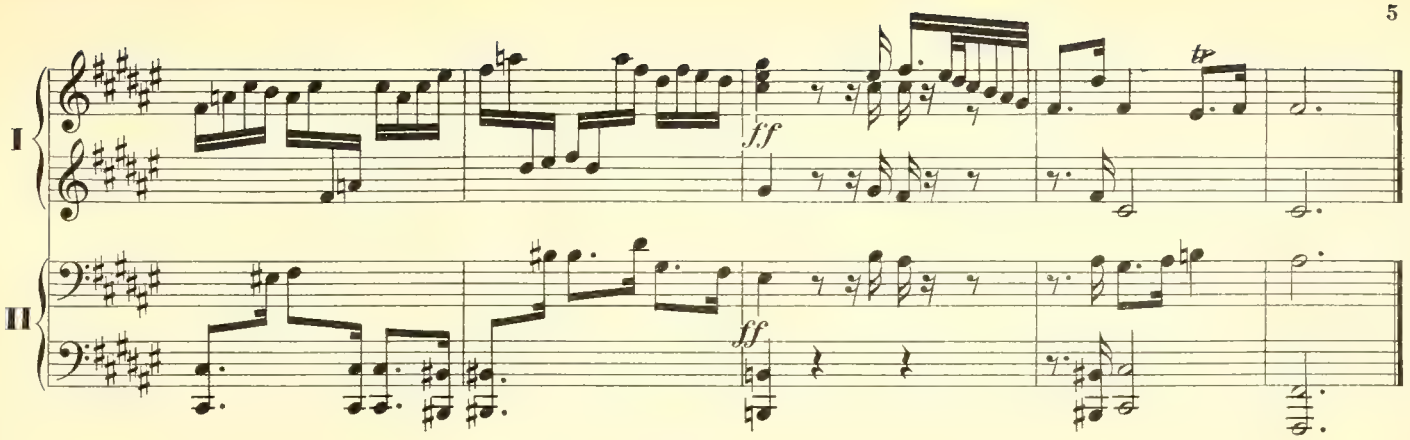
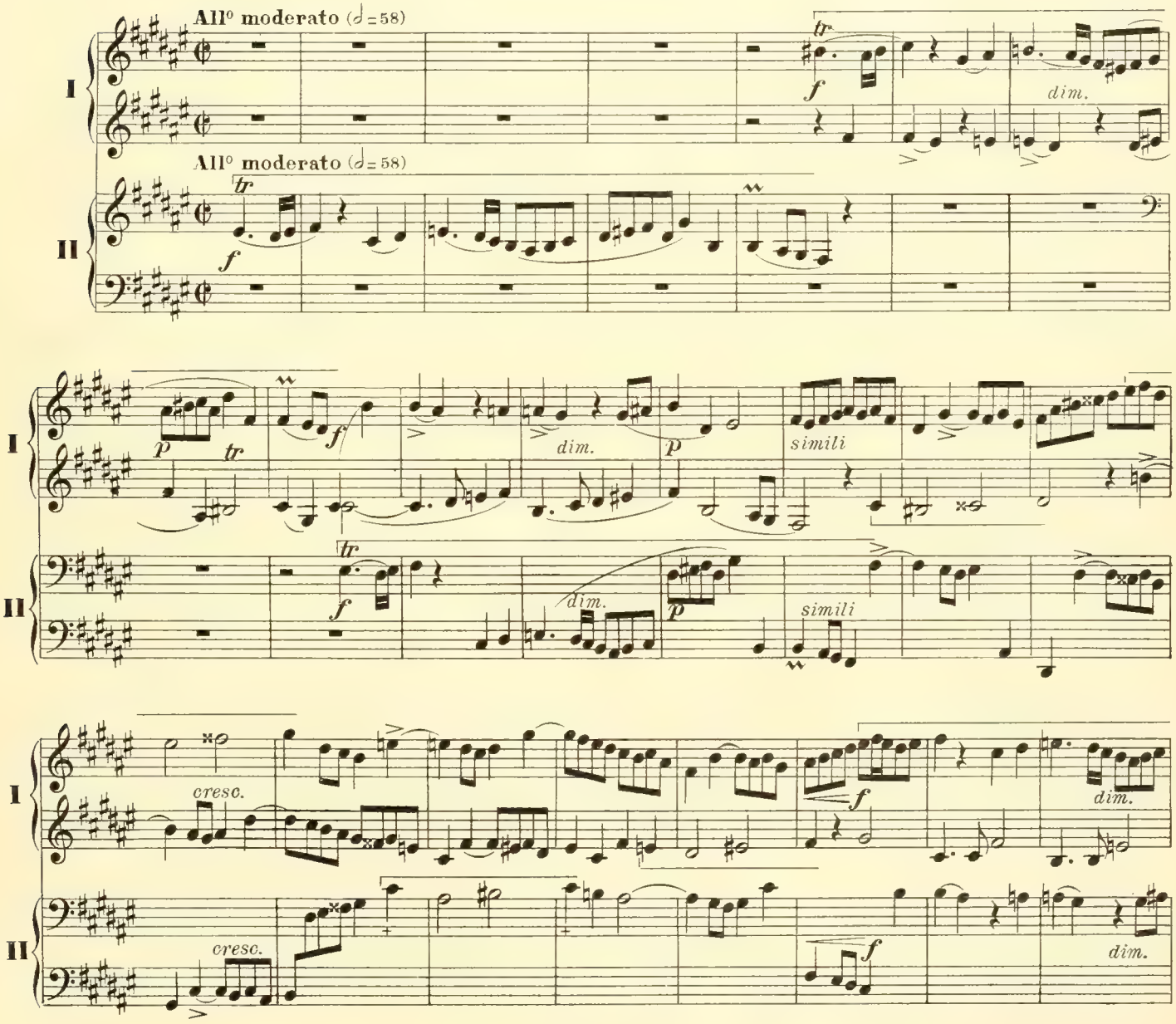
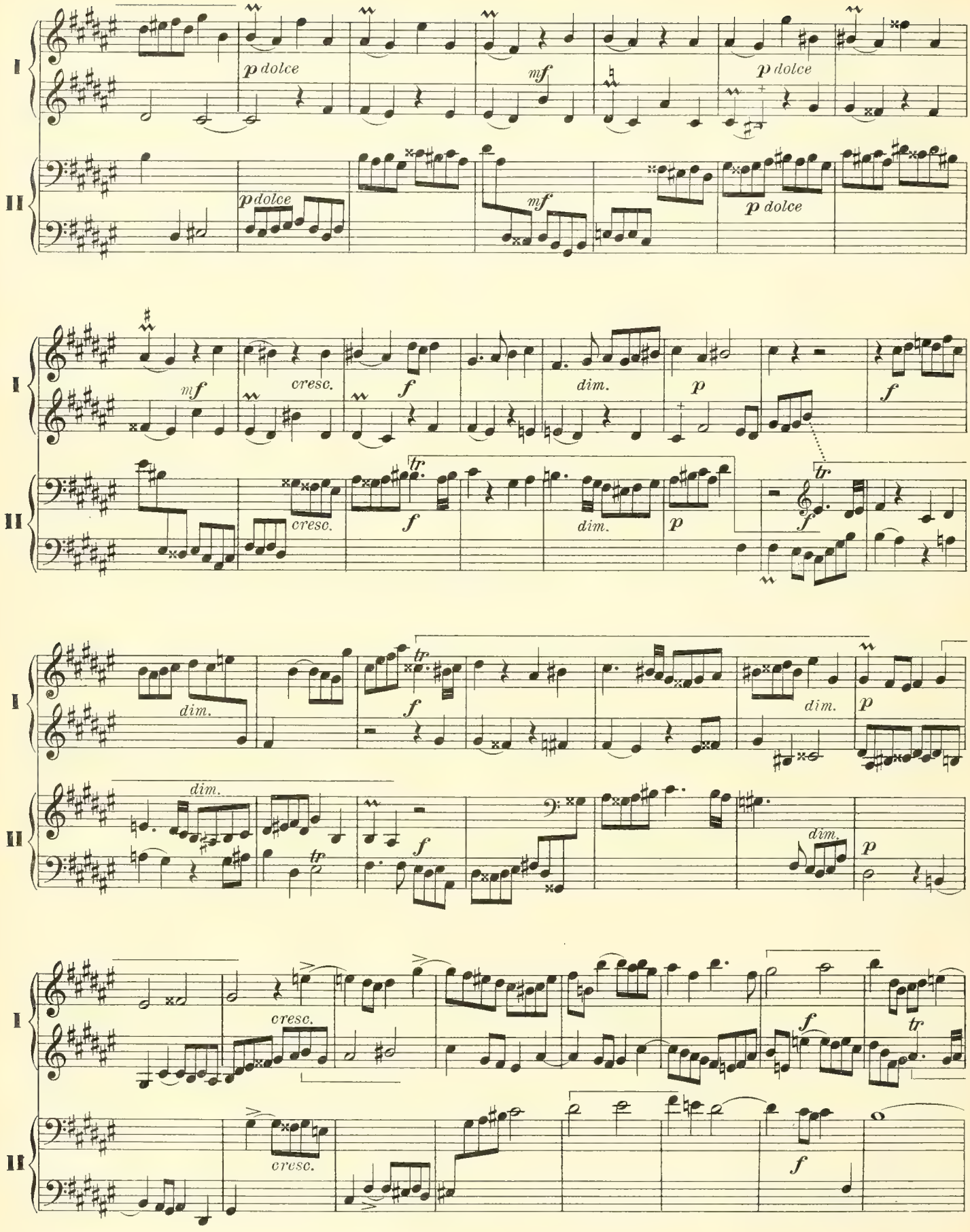


FUGA XIII
A 3 VOCI




I
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mf
p dolce
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p
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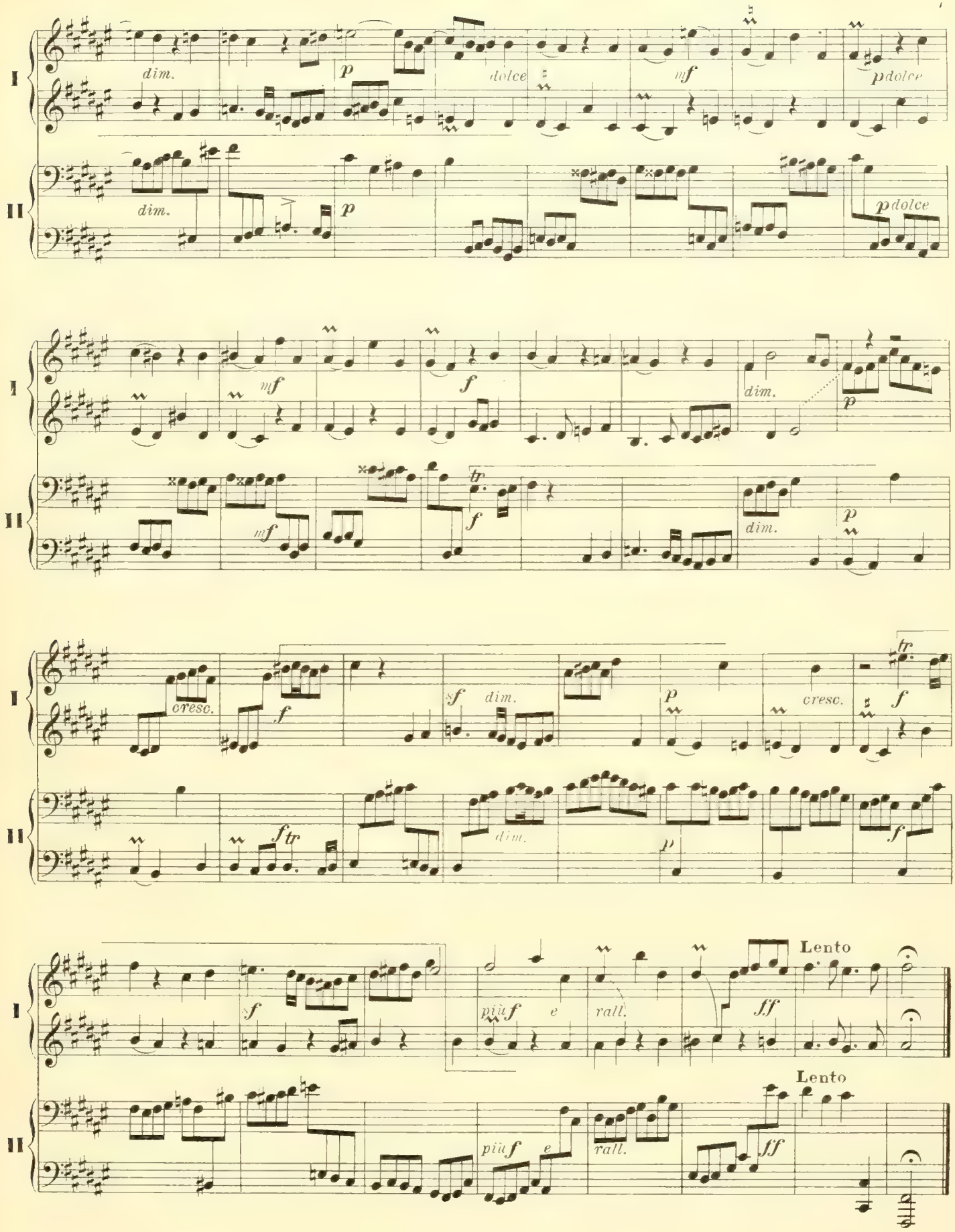
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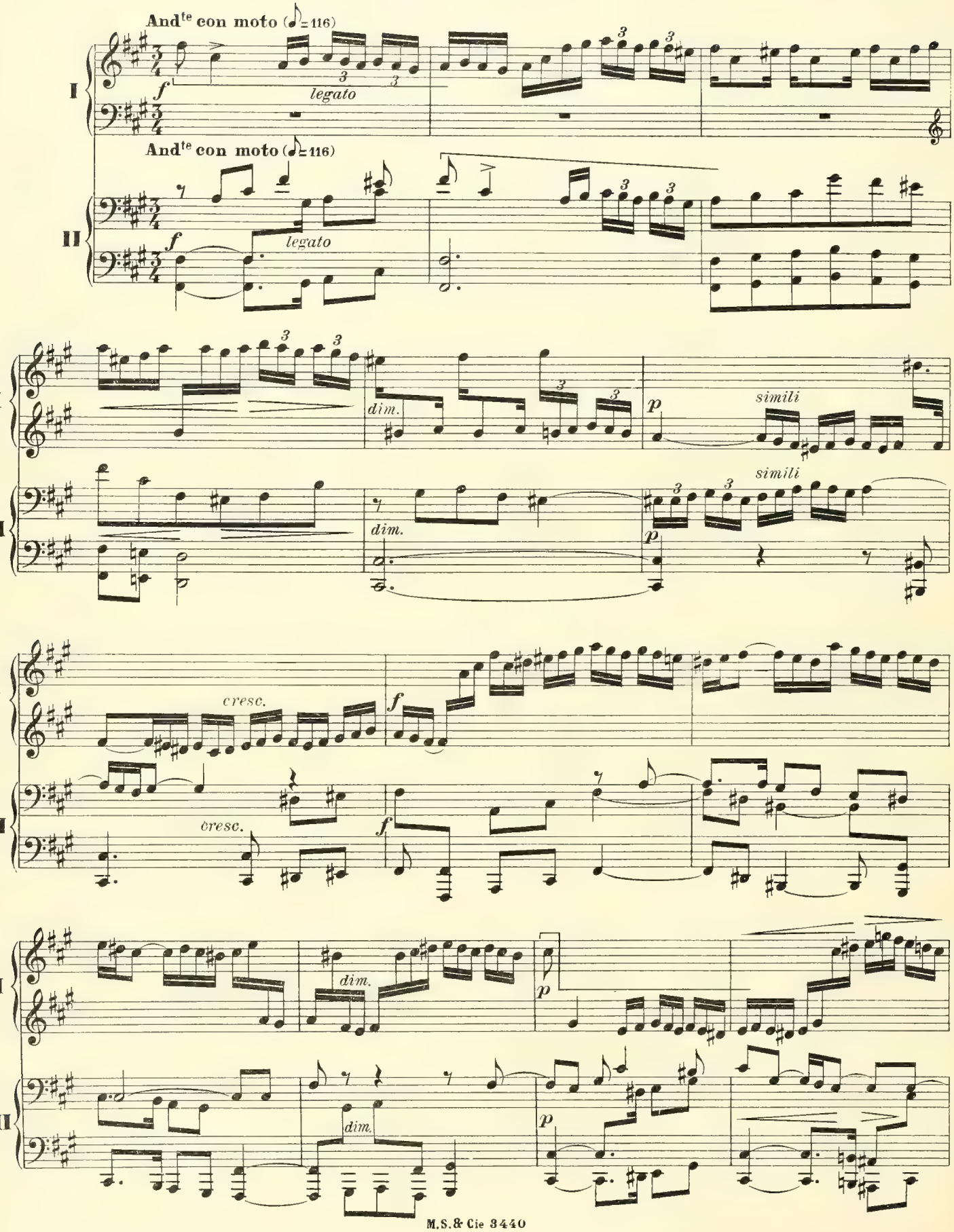
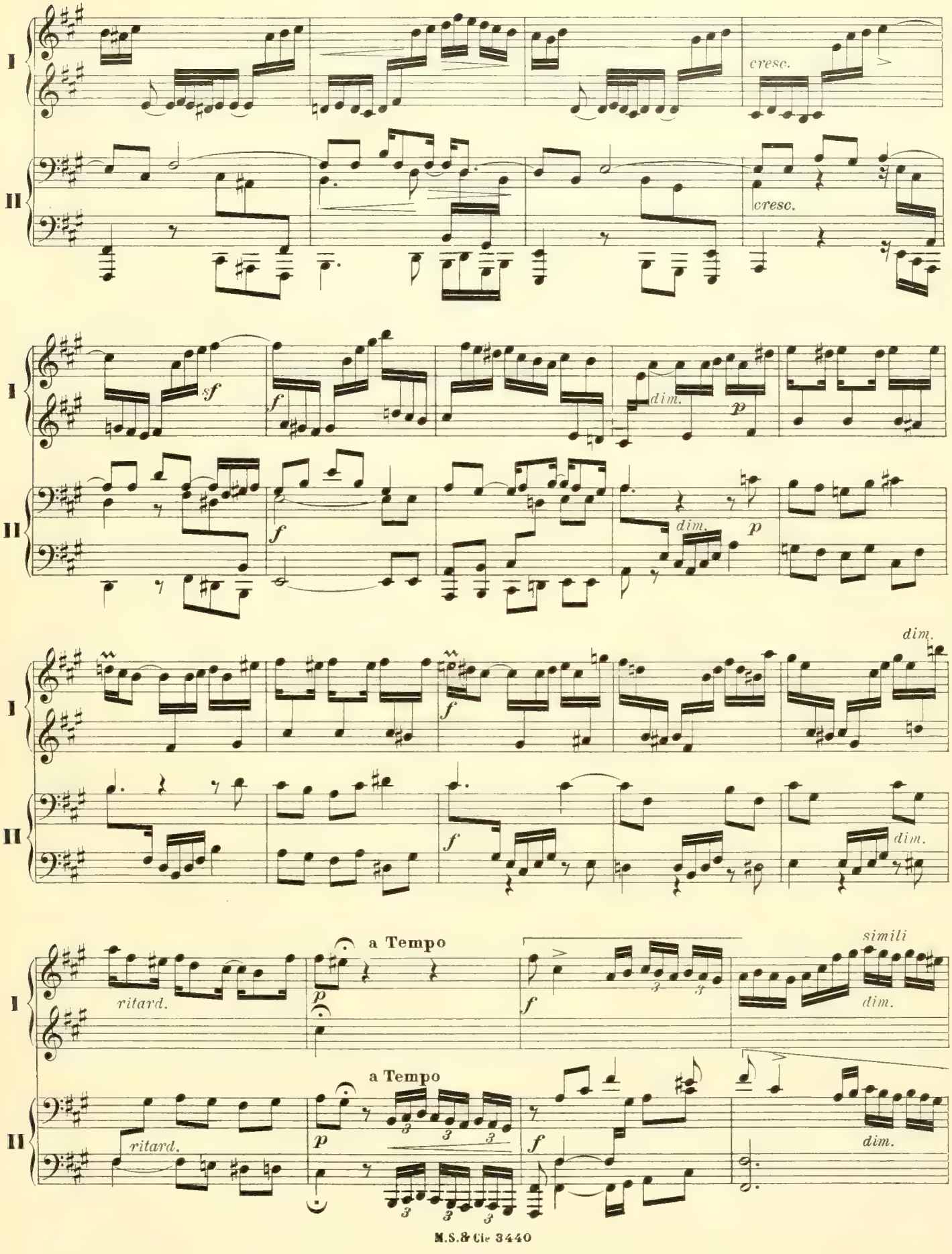
PRELUDIO XIV

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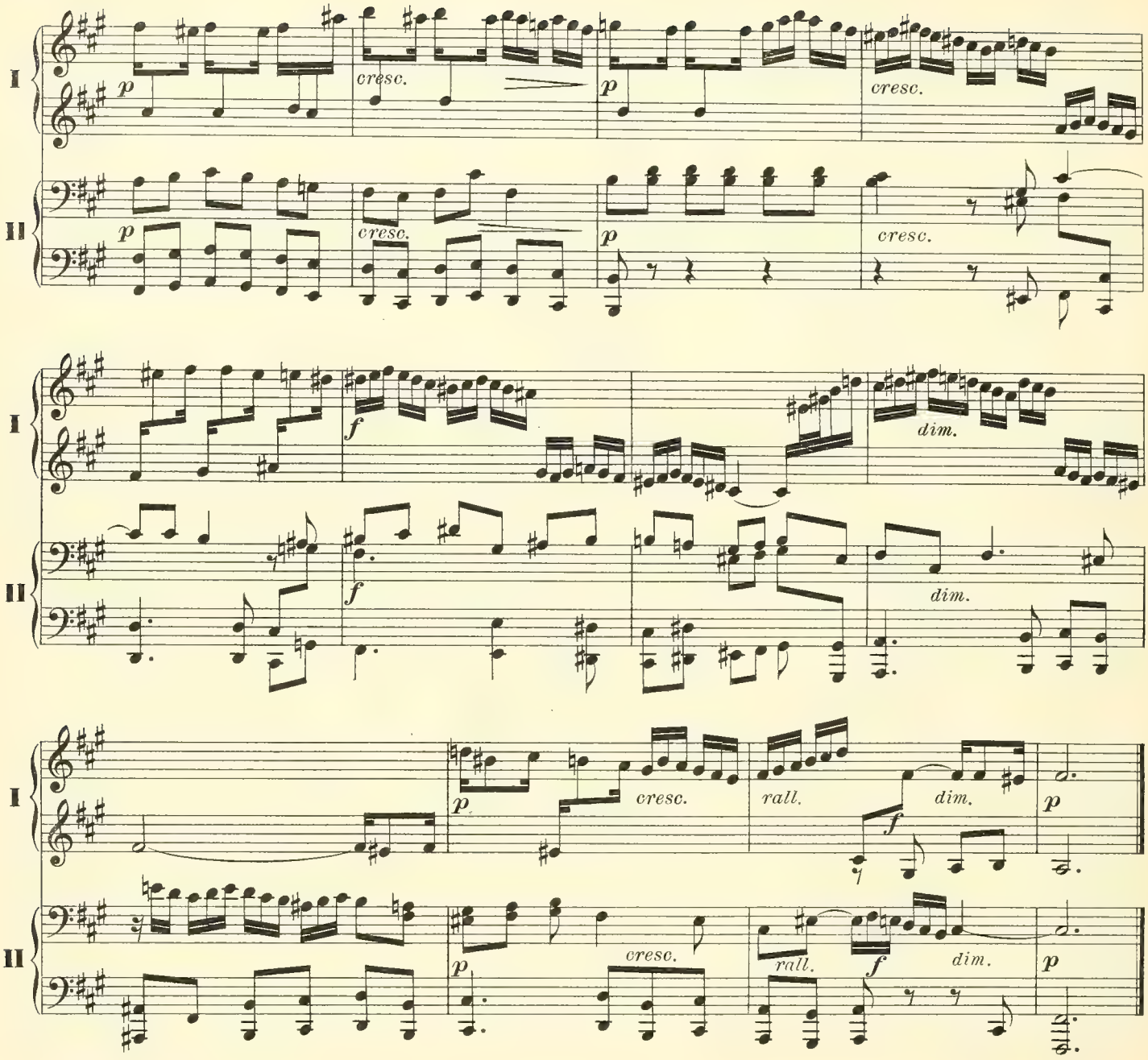
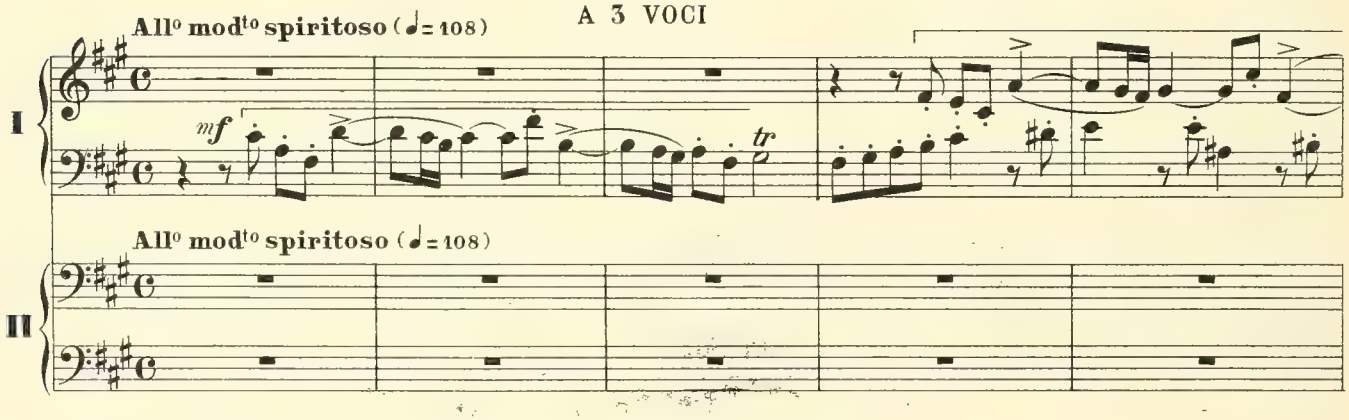
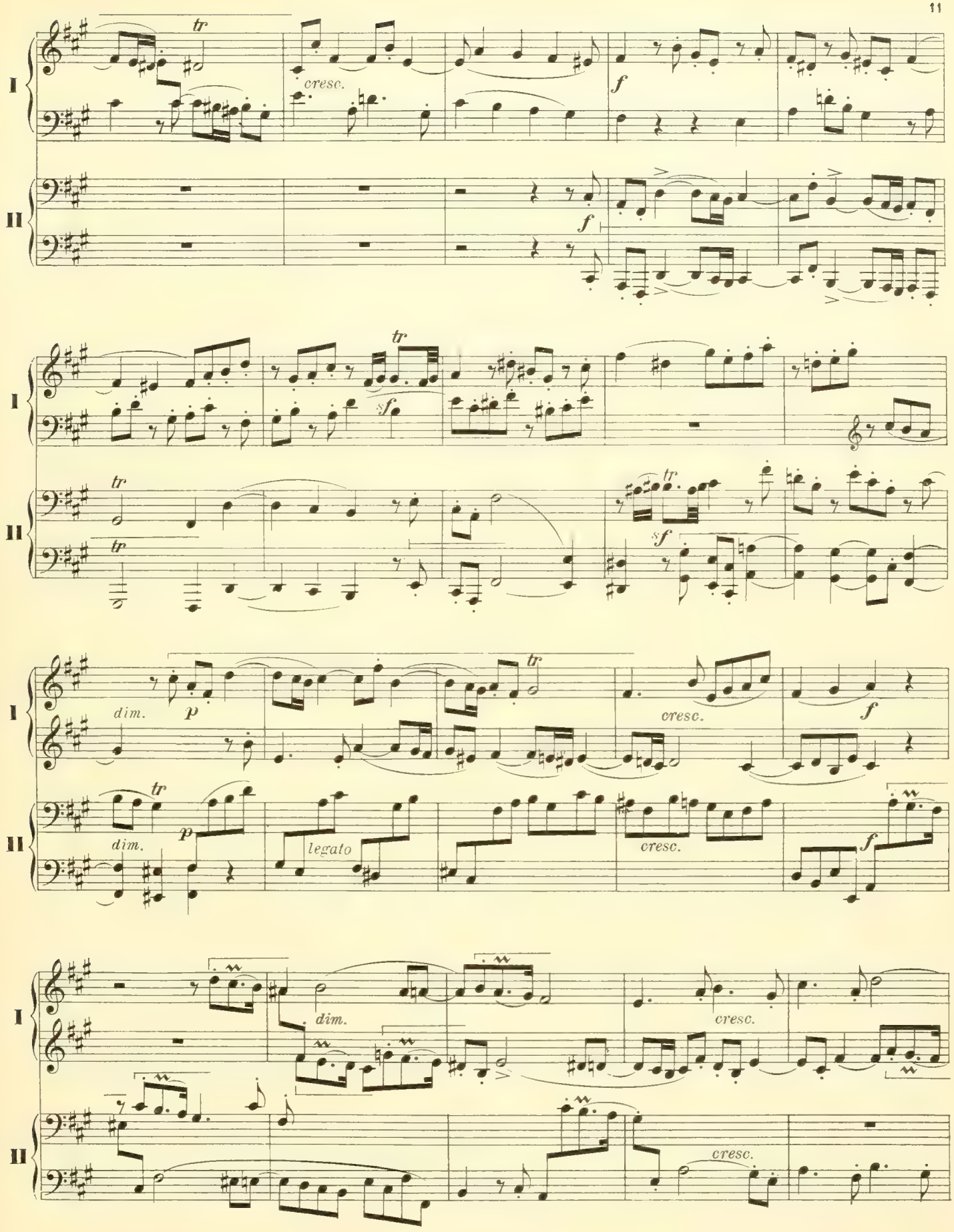


FUGA XIV

A 3 VOCI




I
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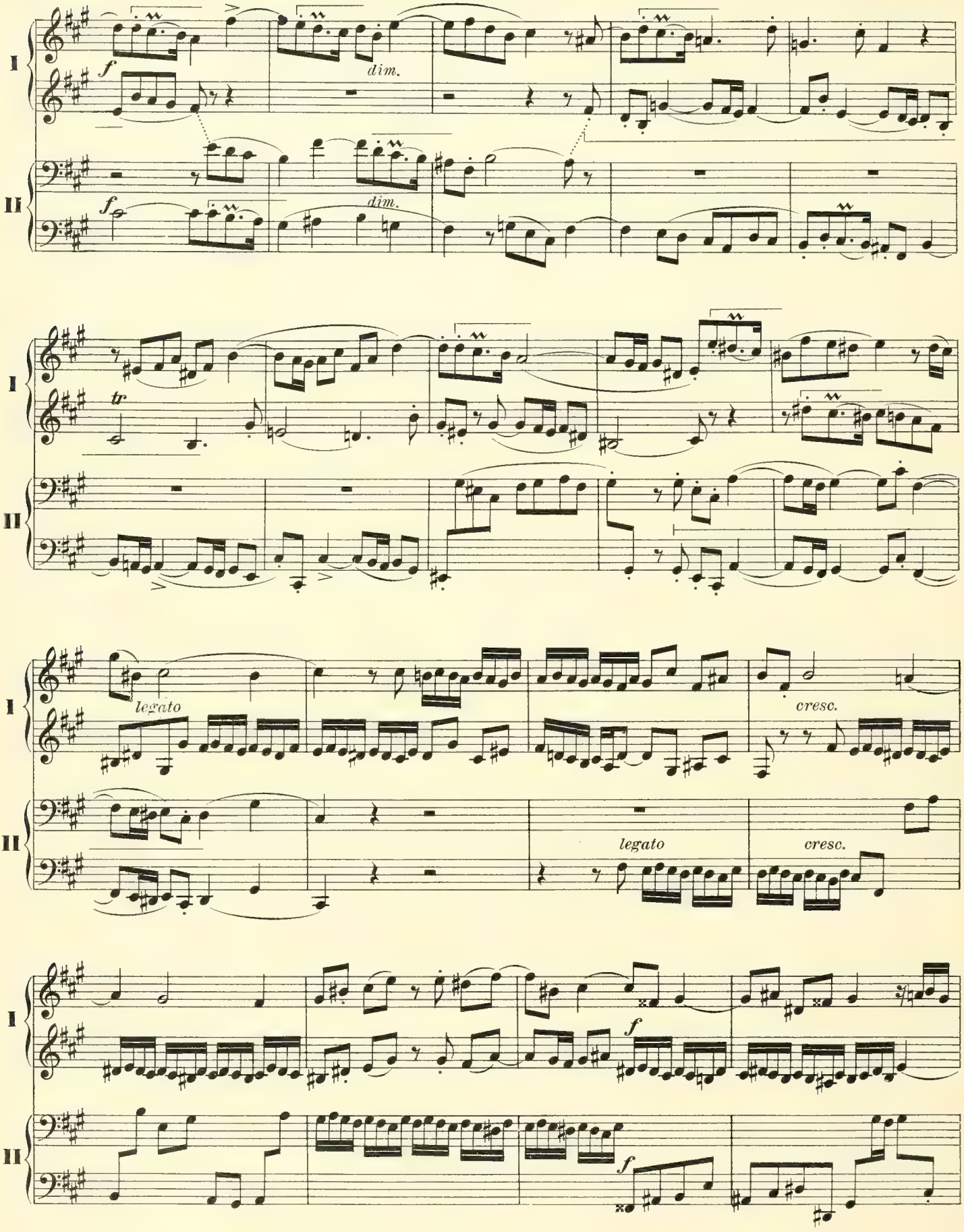
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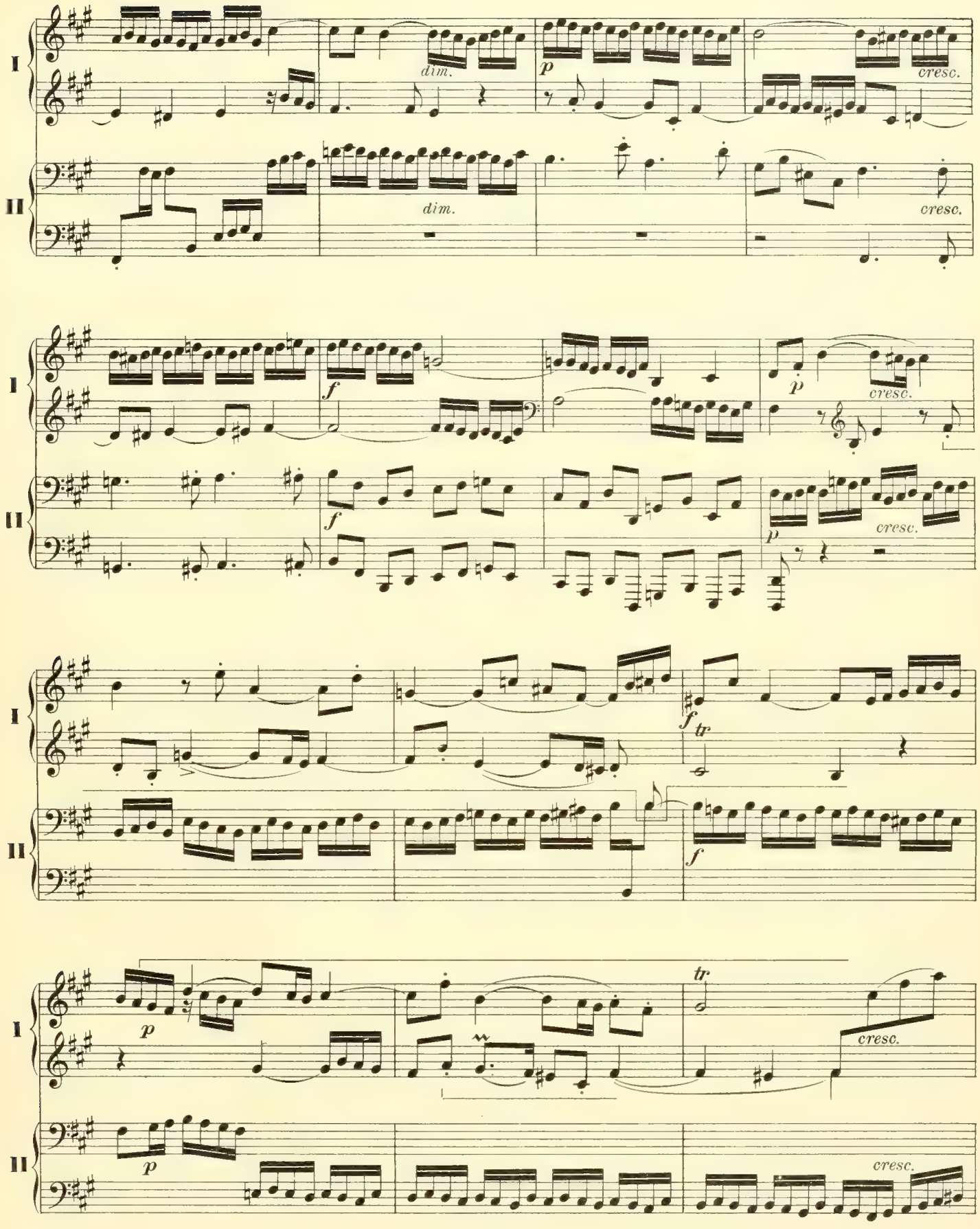
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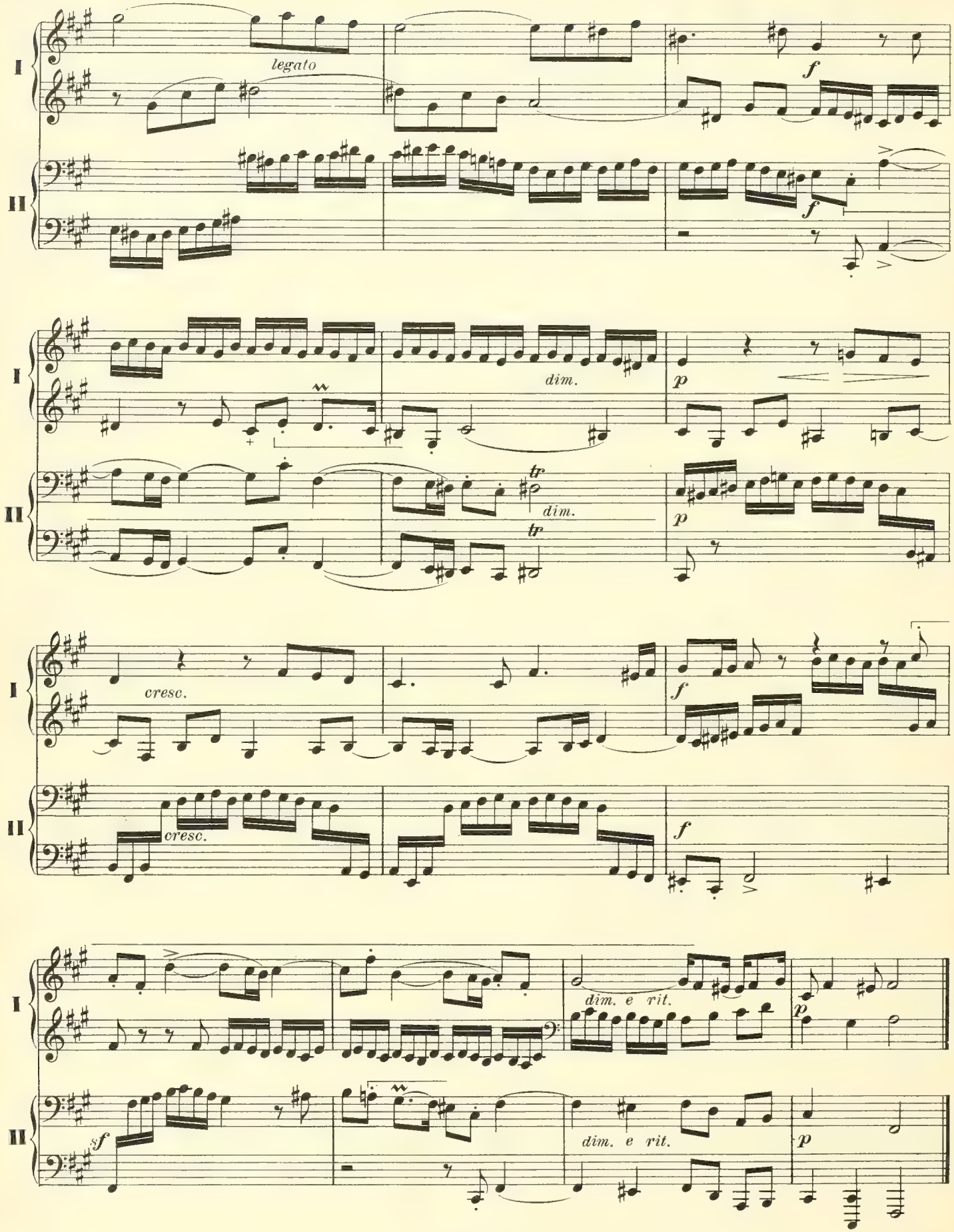
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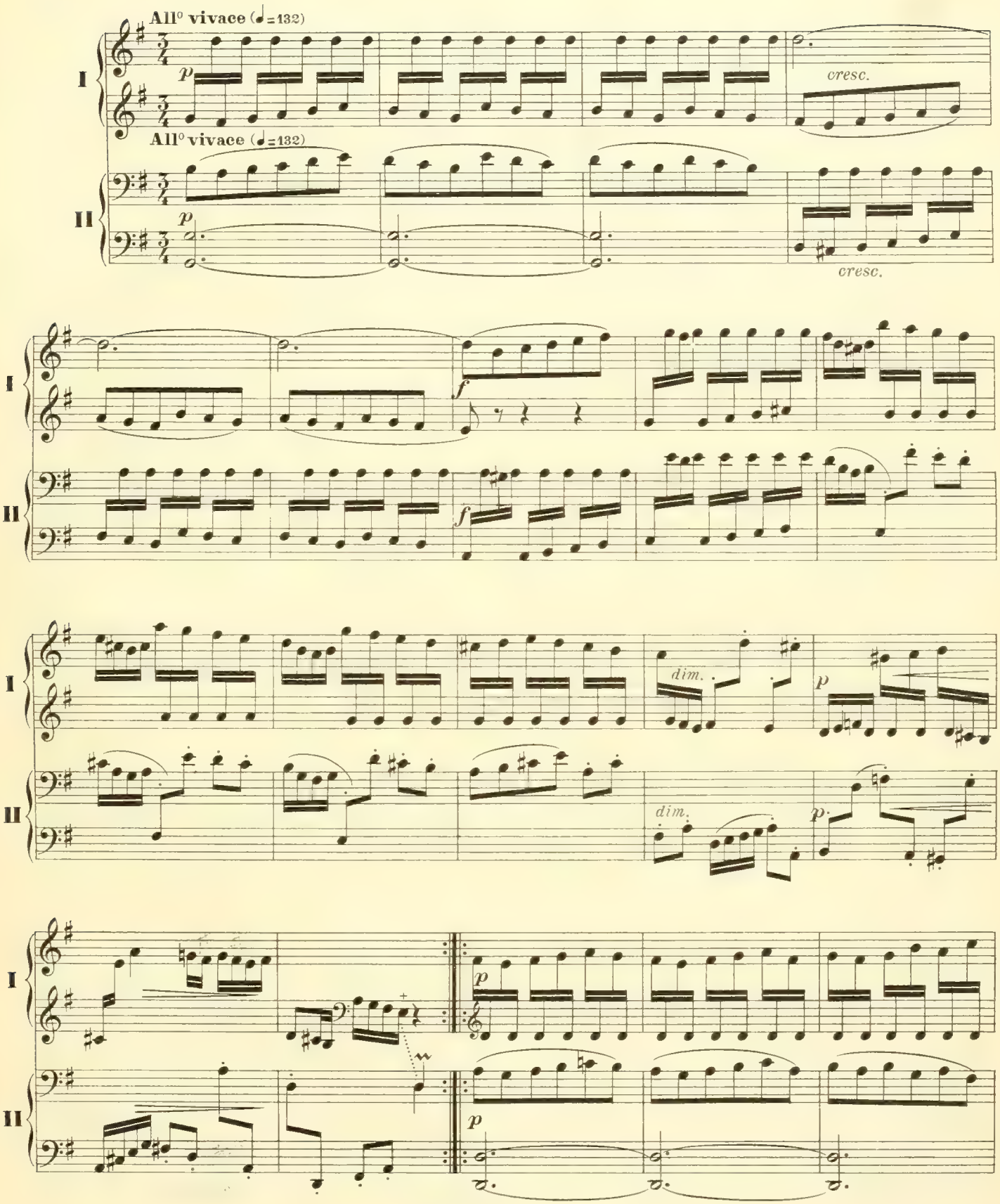
PRELUDIO XV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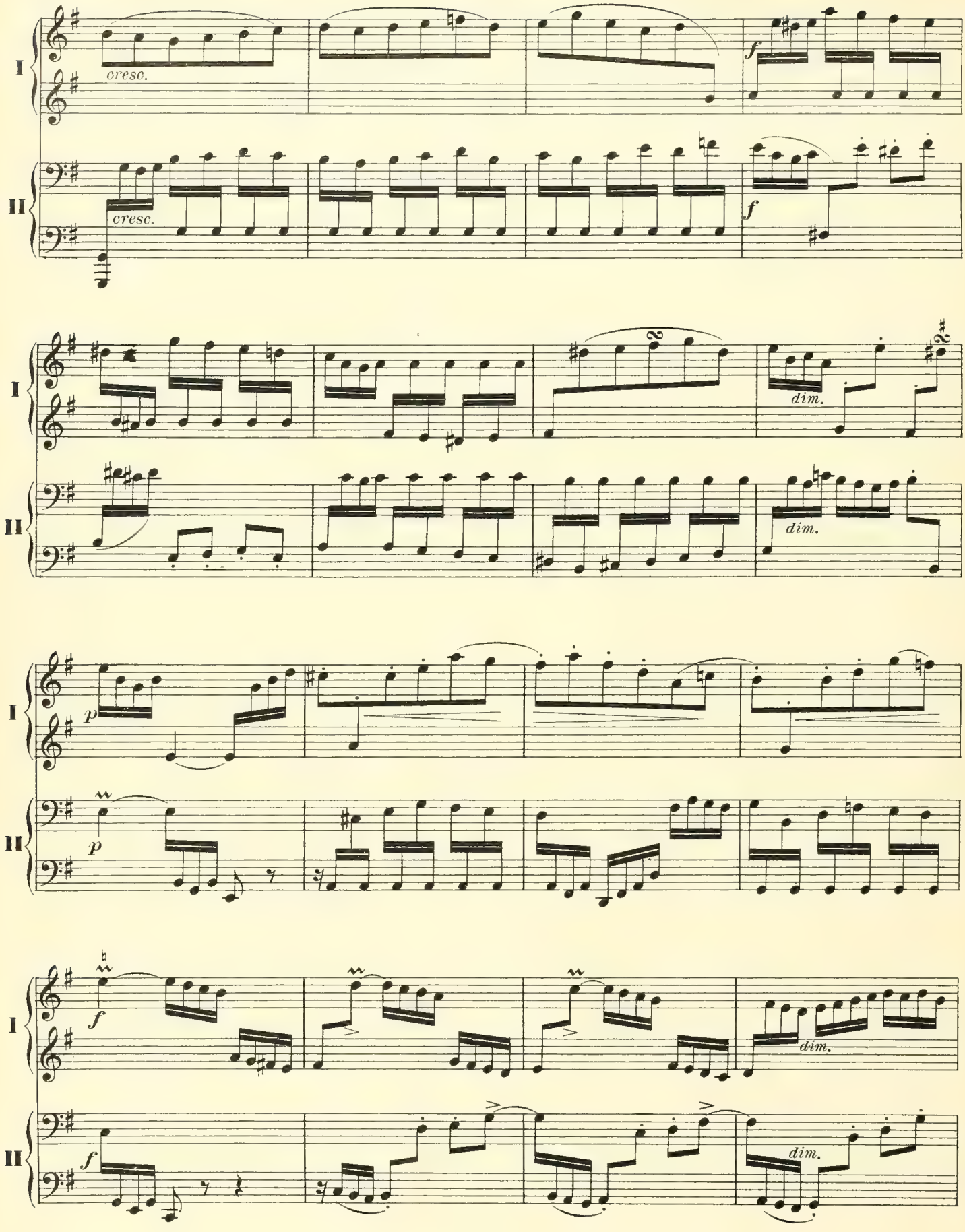
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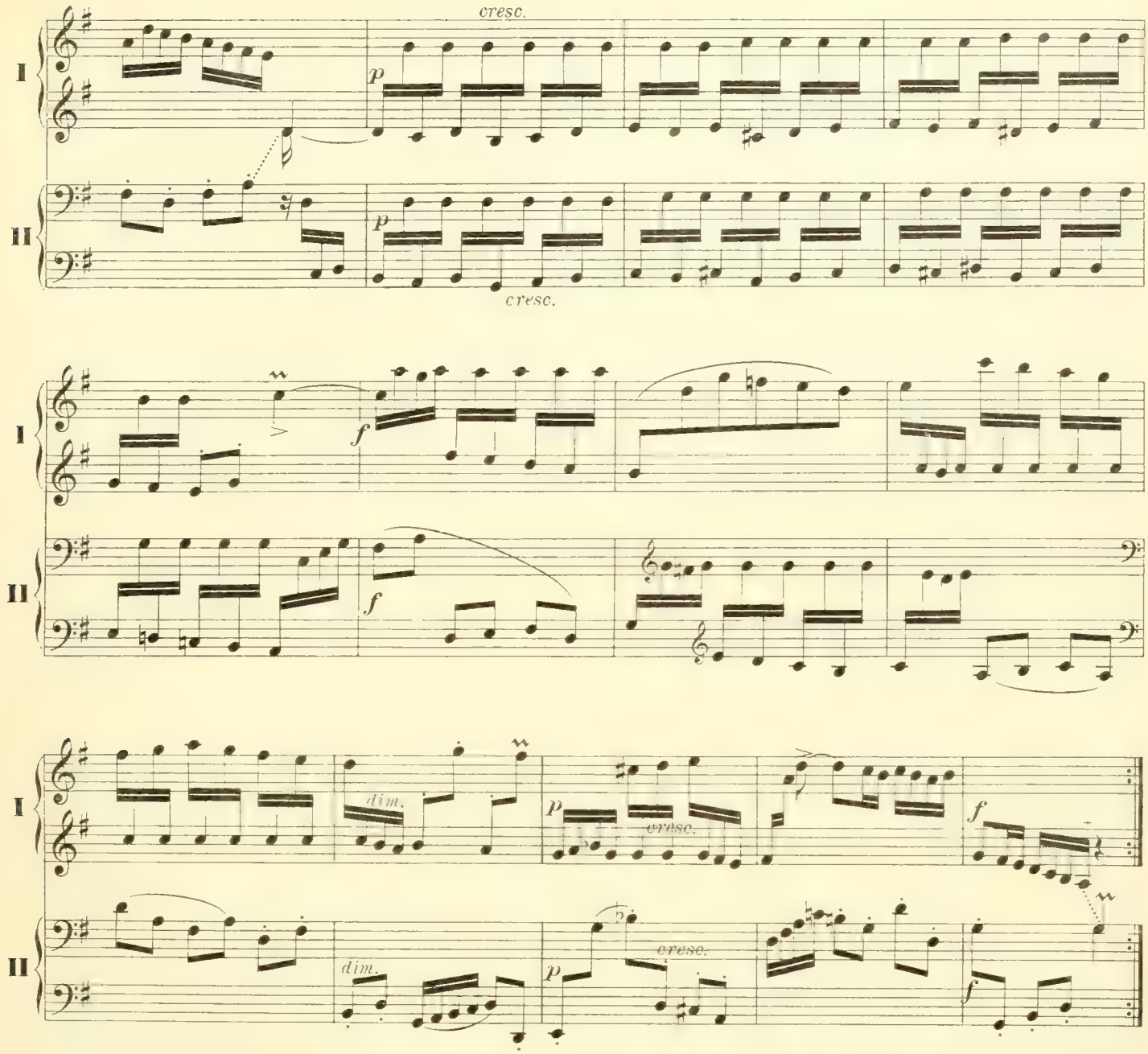
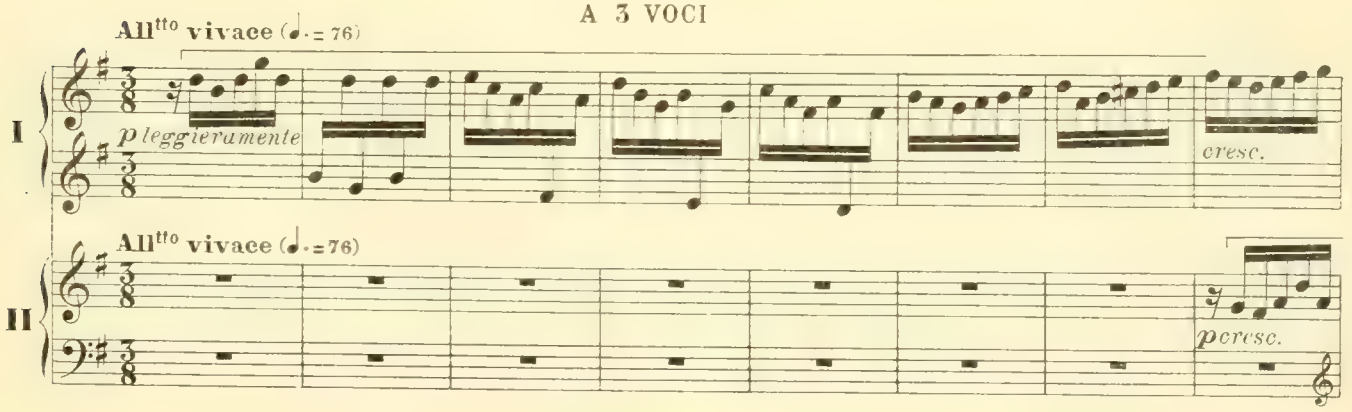
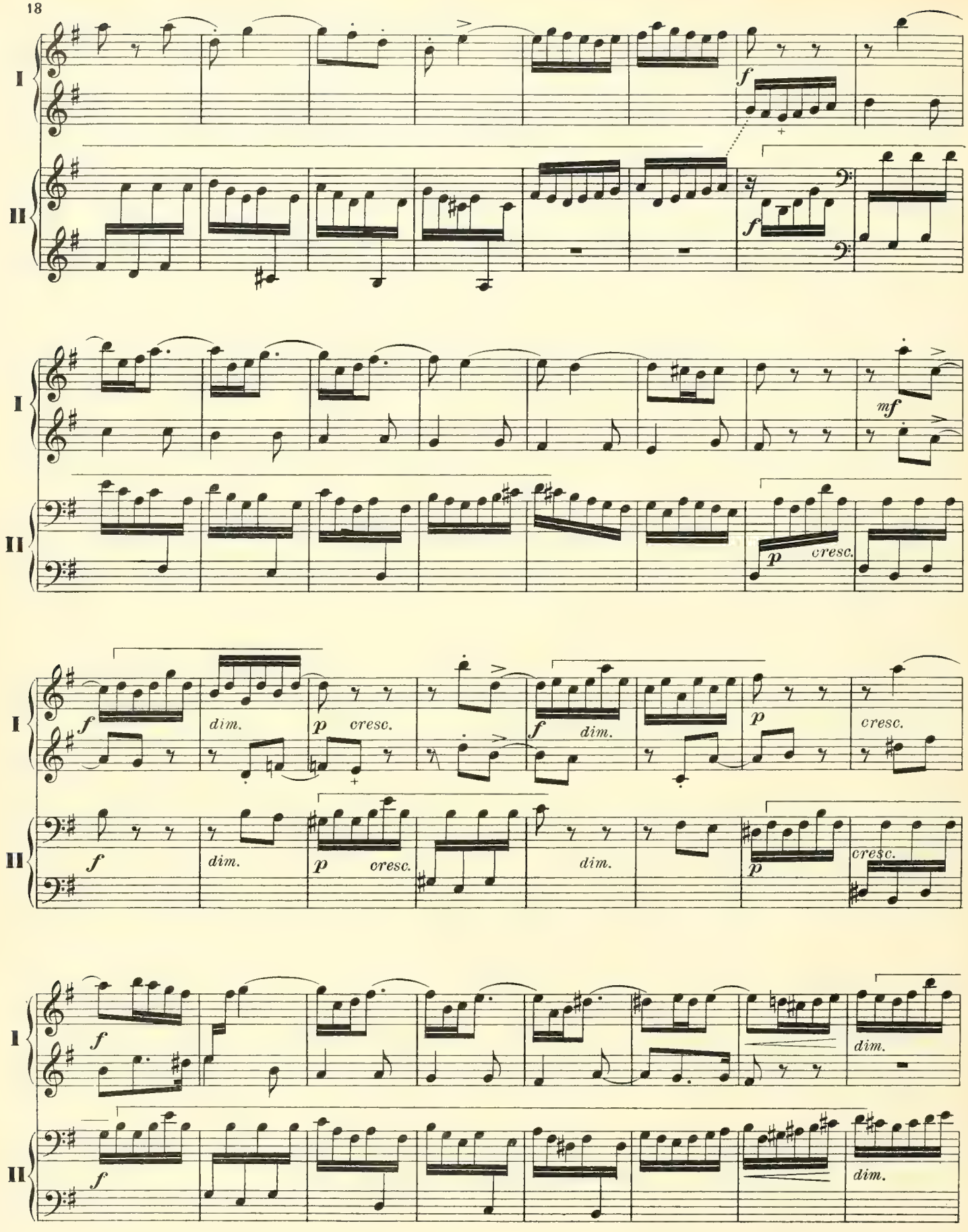


FUGA XV
A 3 VOCI

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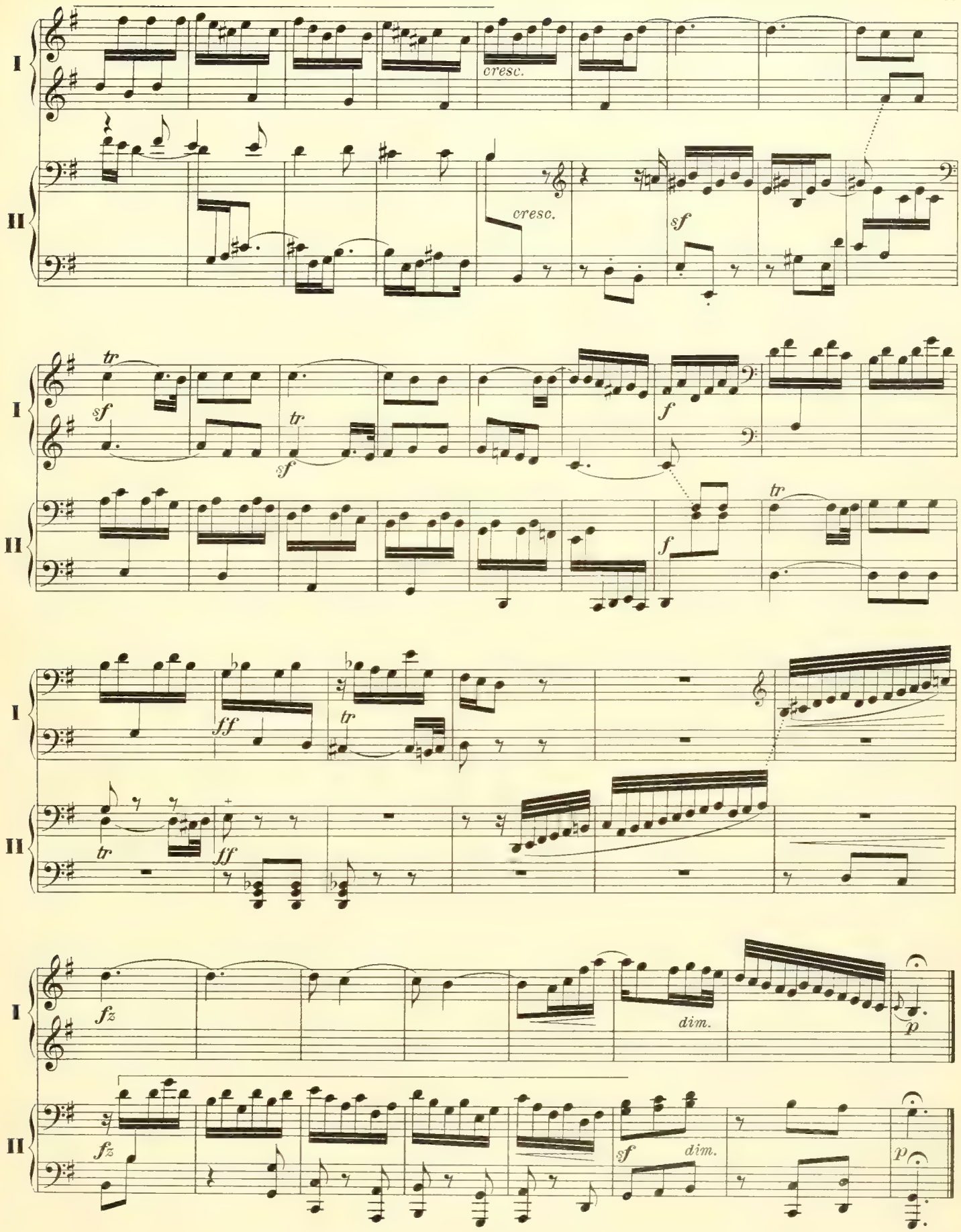
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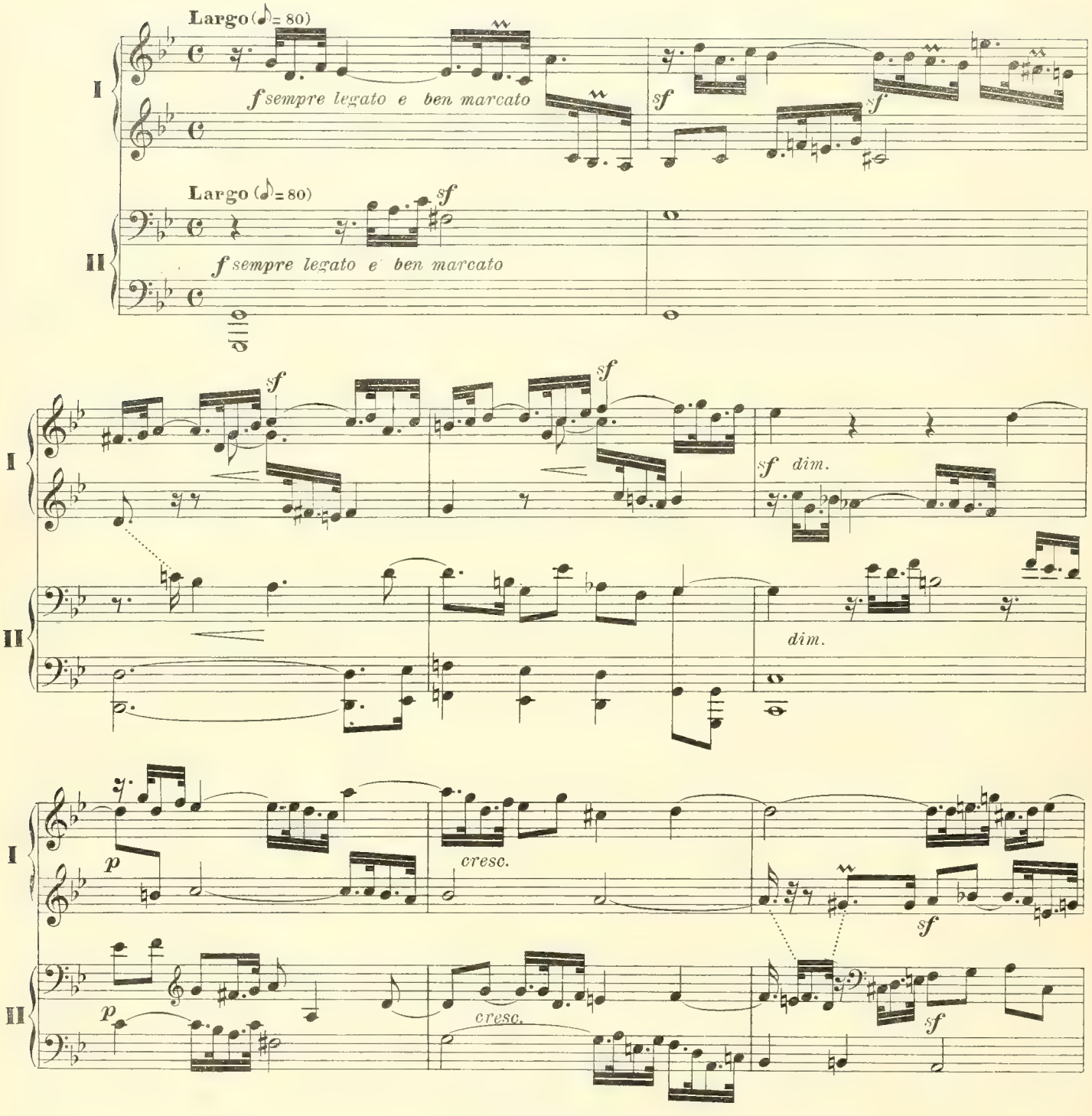
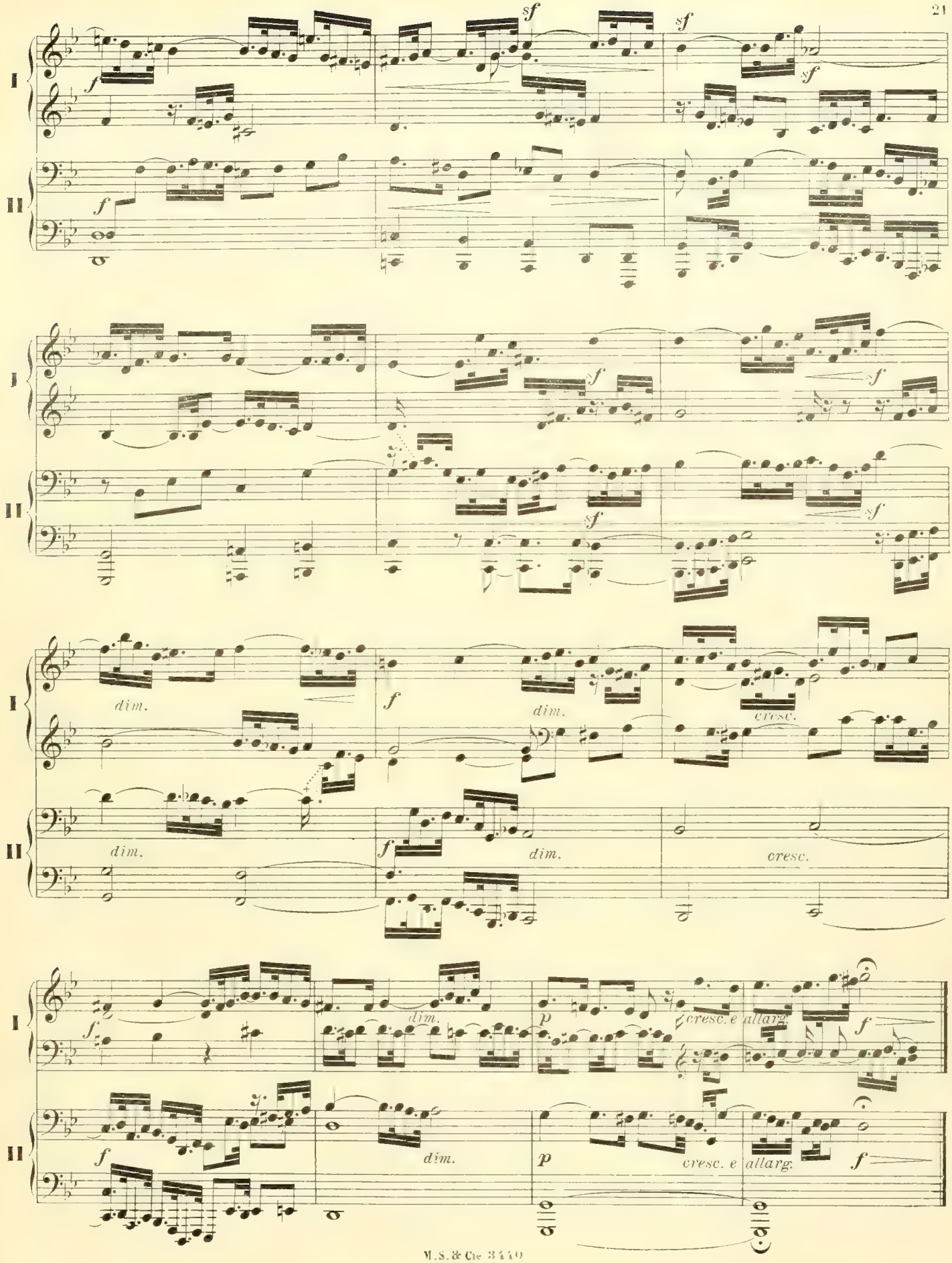
PRELUDIO XVI




I
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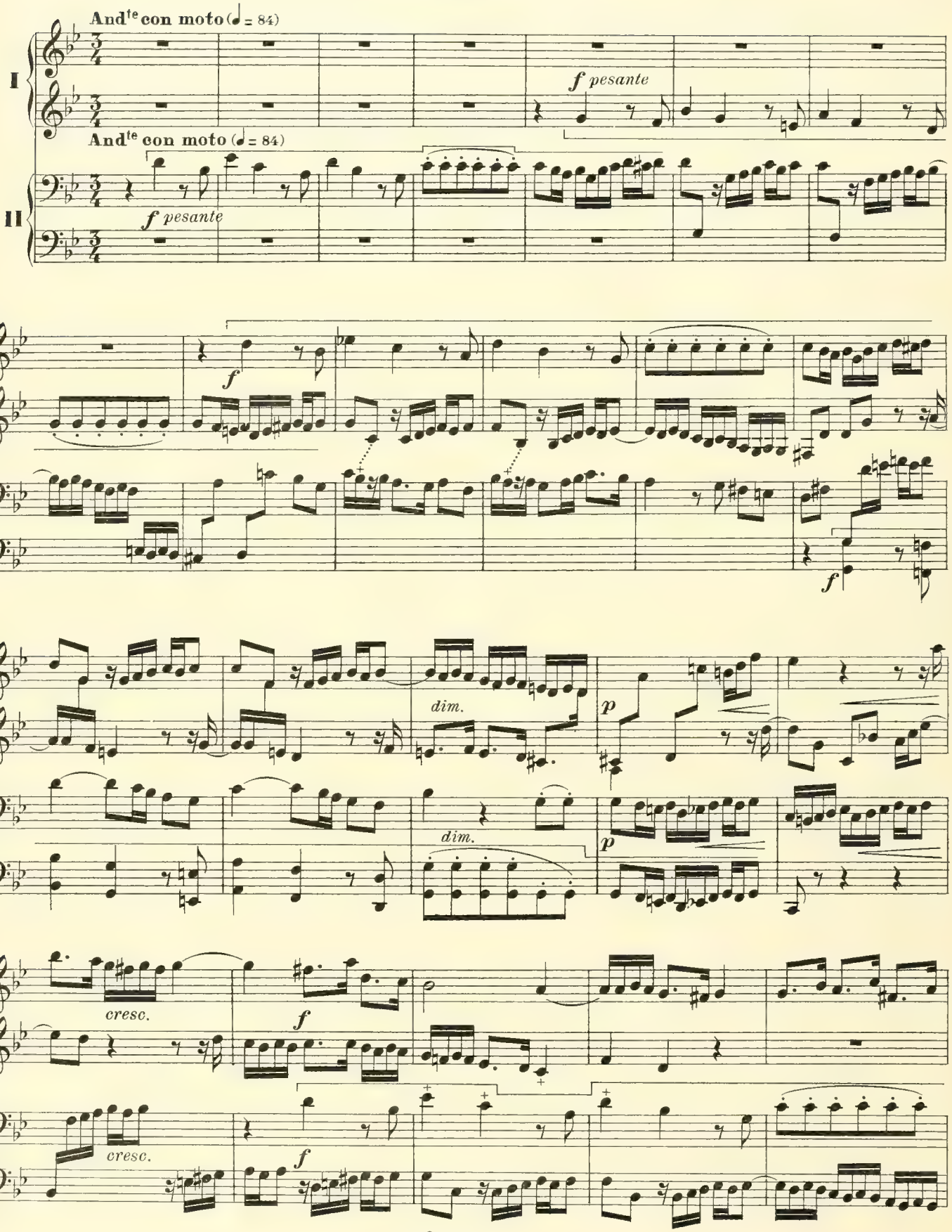
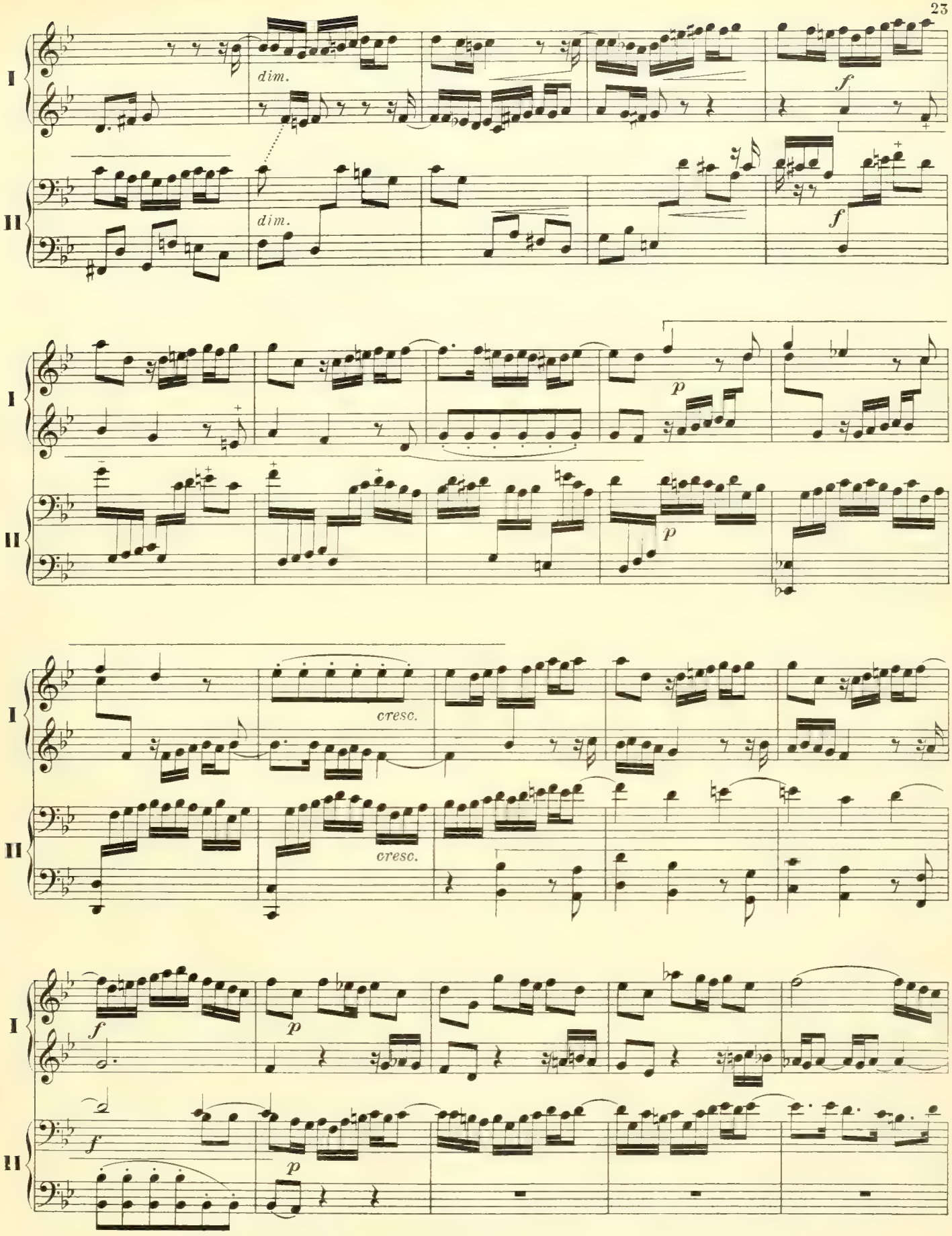
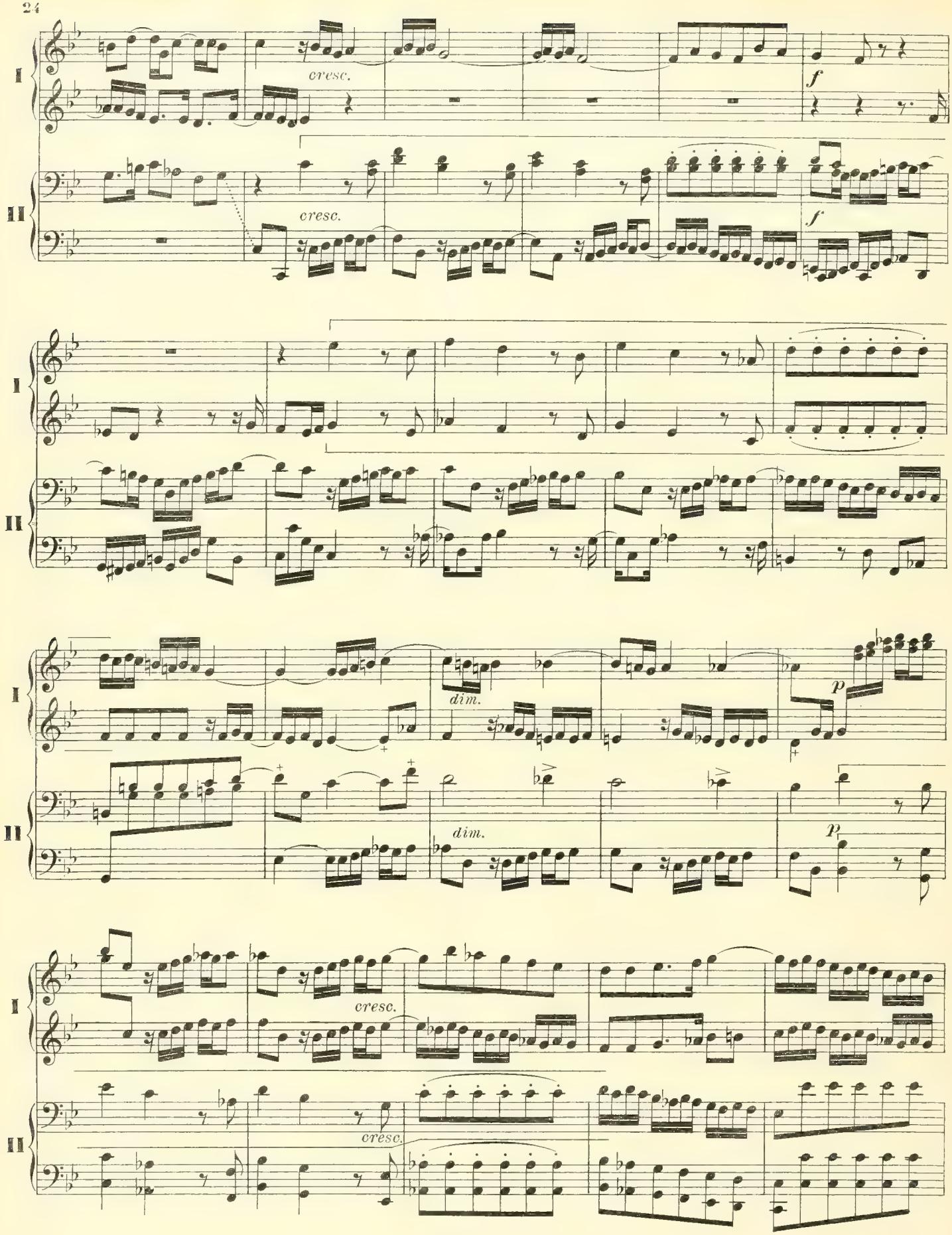
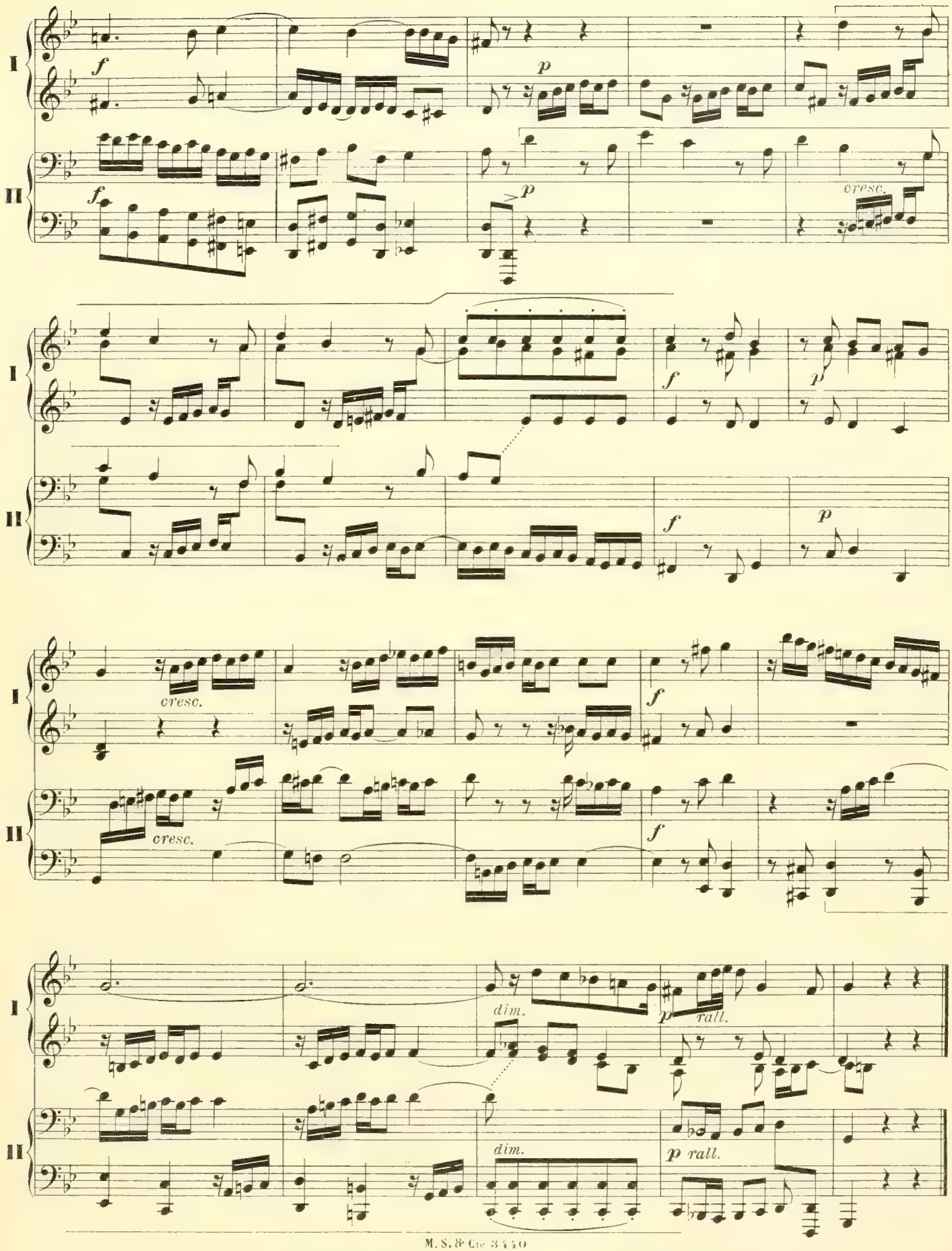
sf
f
dim.
cresc.
p
cresc. e allarg.

FUGA XVI
A 4 VOCI

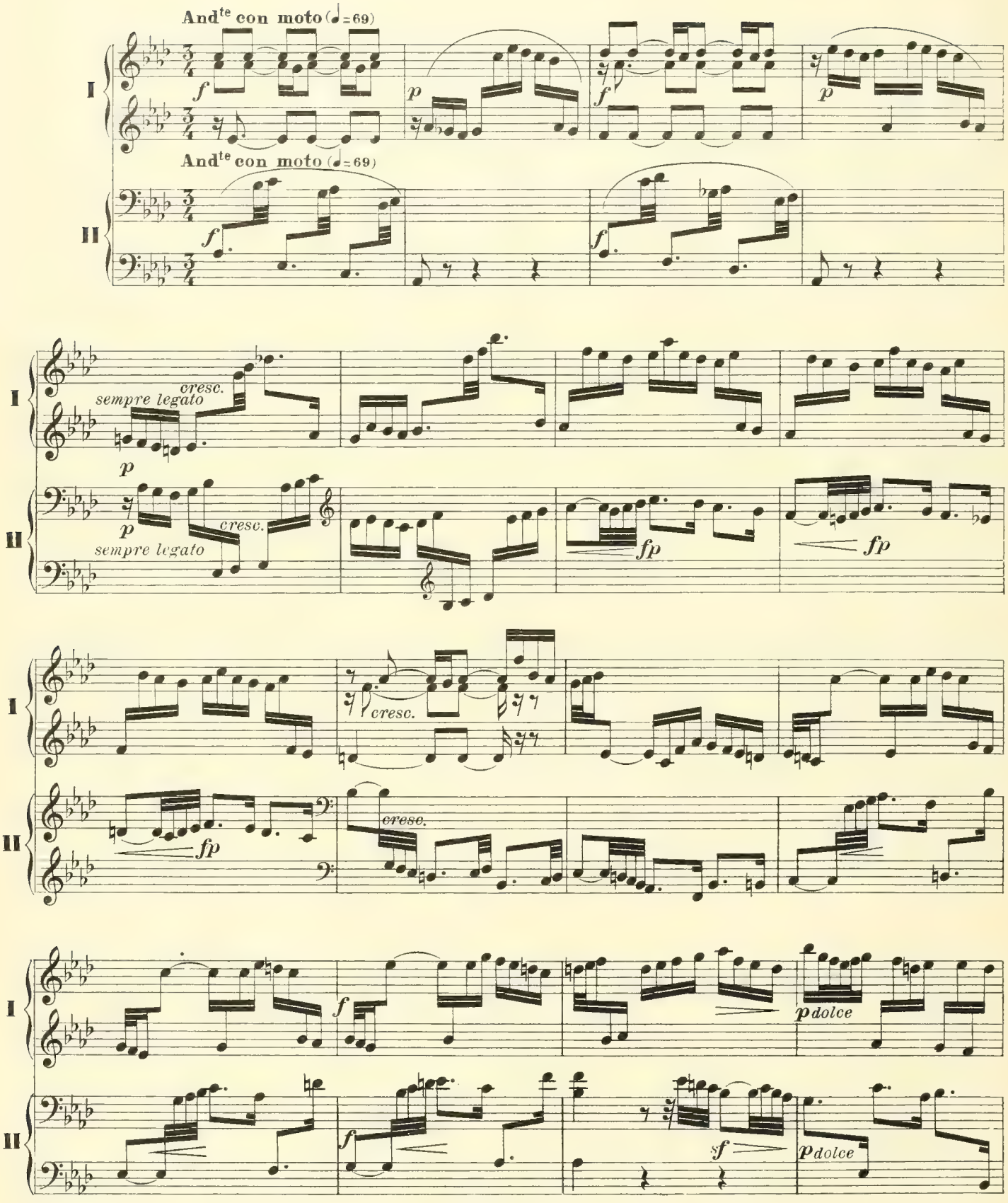


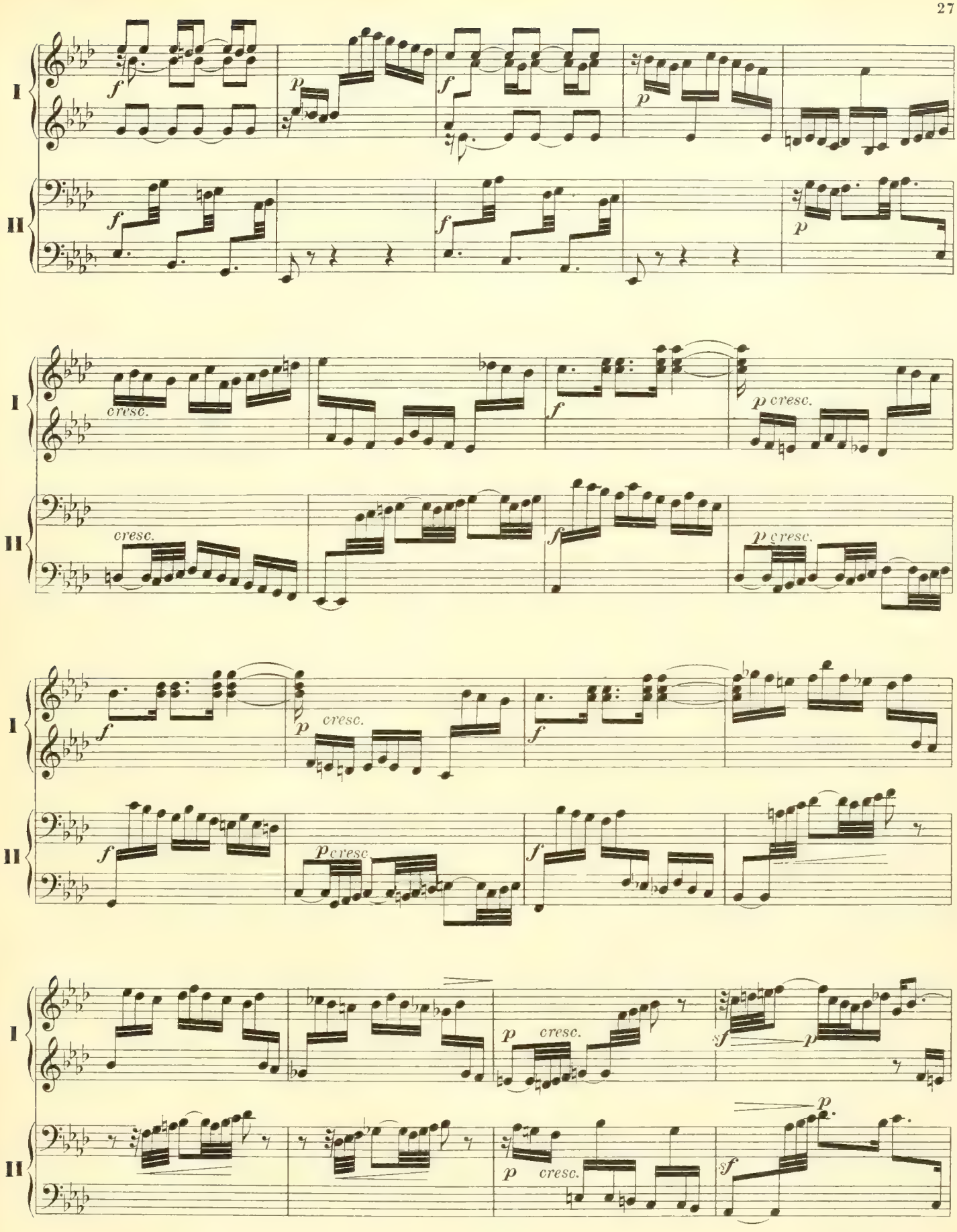

I
II
dim.
dim.
f
f
p
p
cresc.
cresc.
f
p
f
p

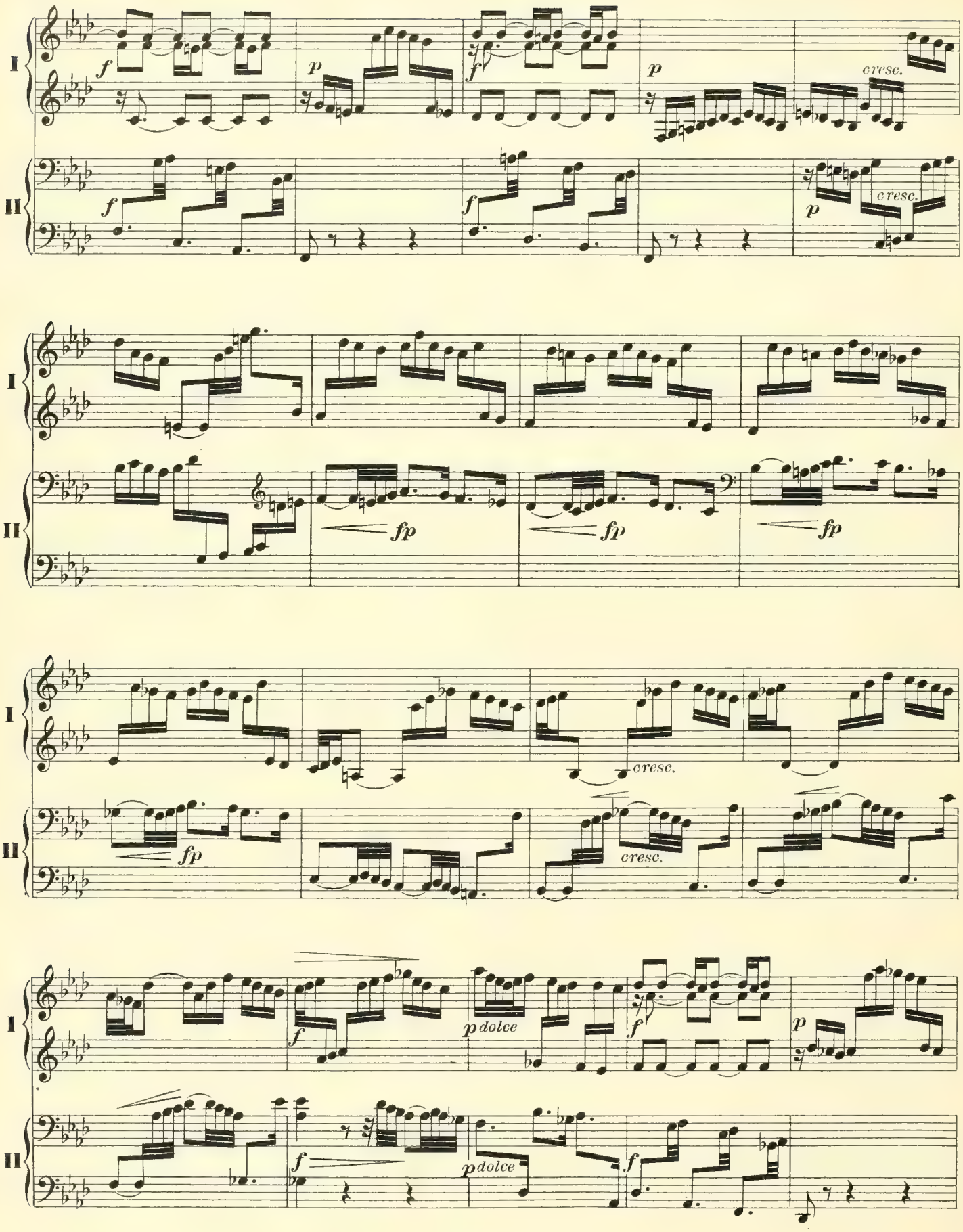

I
II
cresc.
cresc.
f
f
dim.
dim.
p
p
cresc.
cresc.

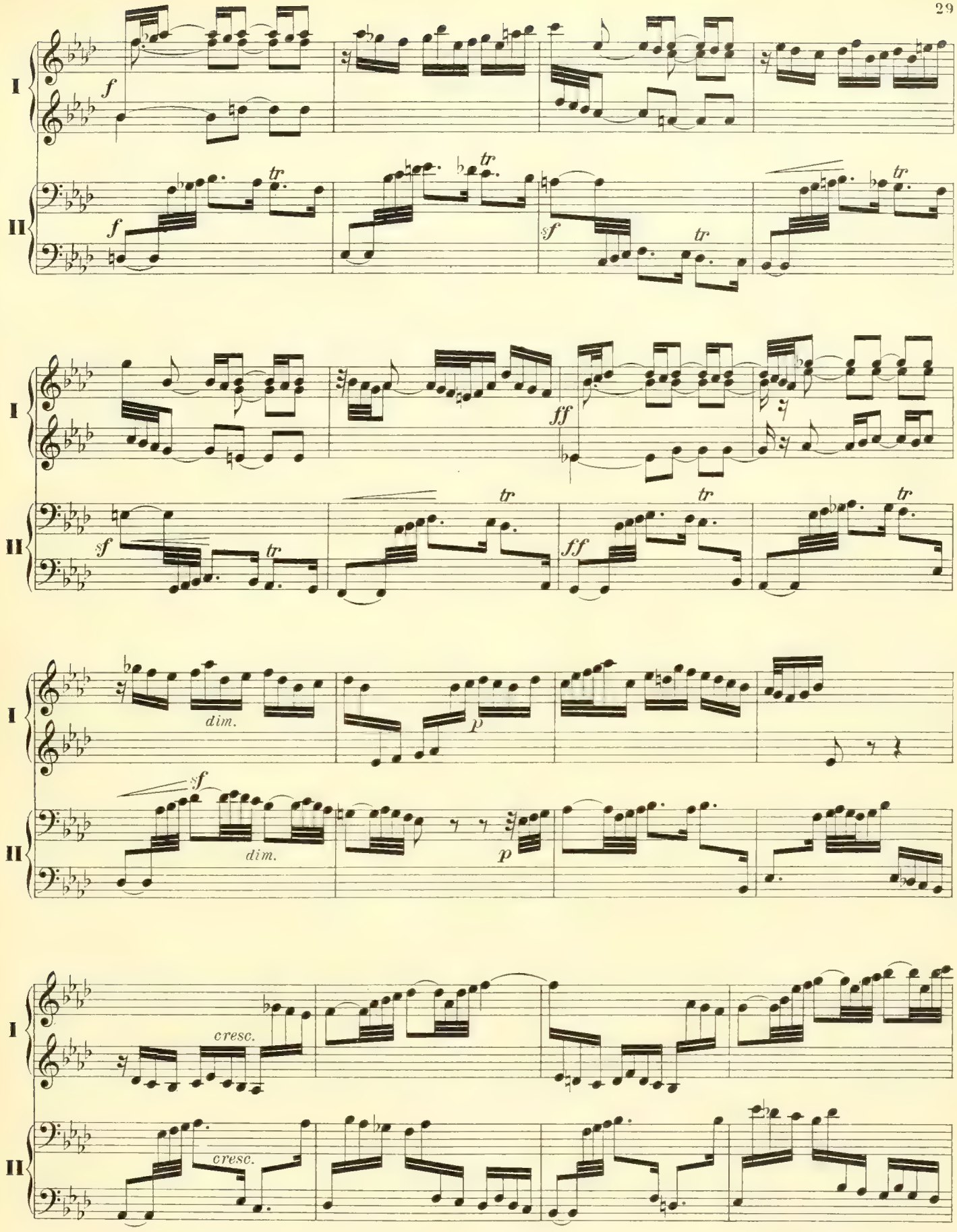

I
II
f
p
cresc.
dim.
rall.

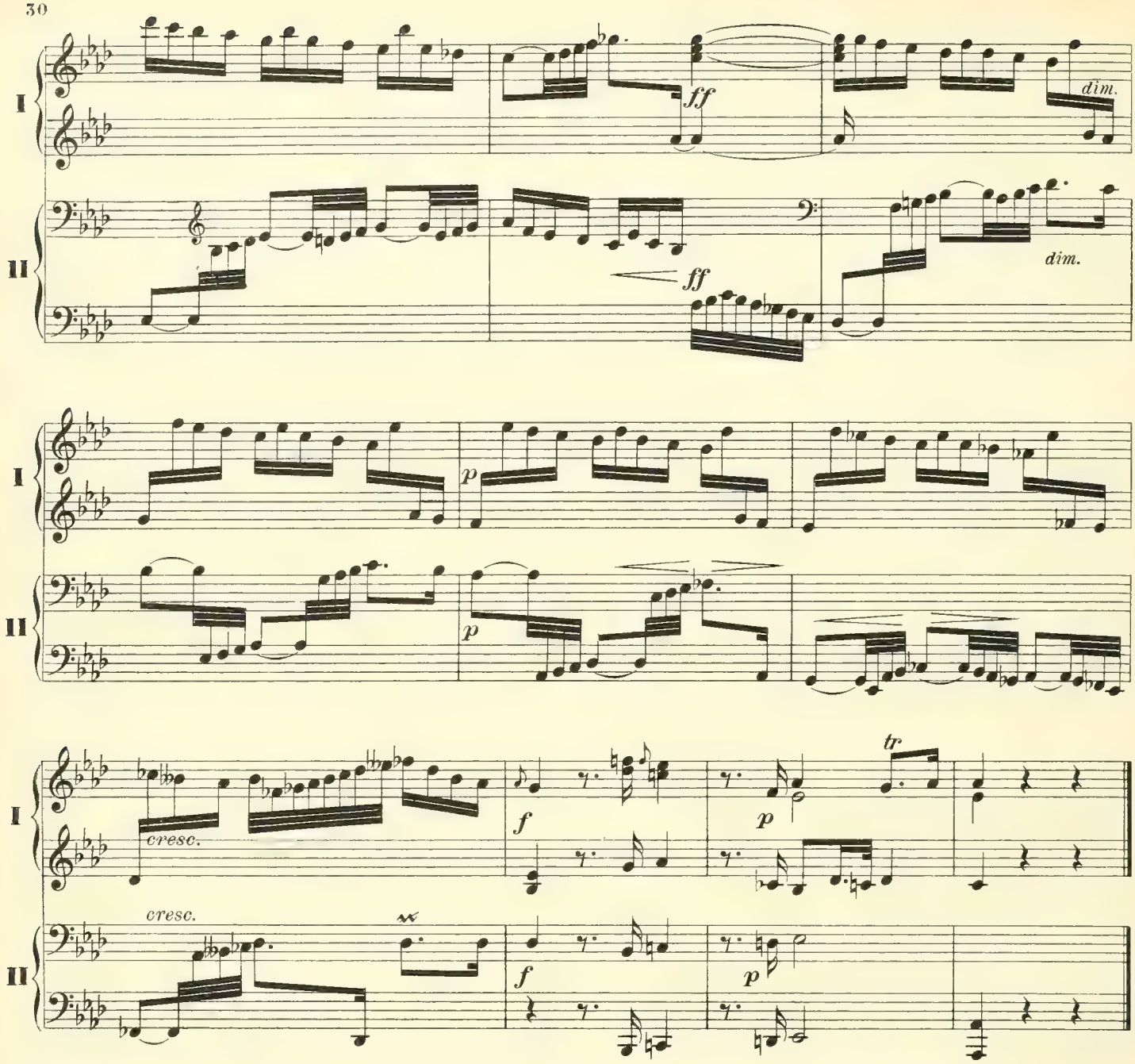
PRELUDIO XVII



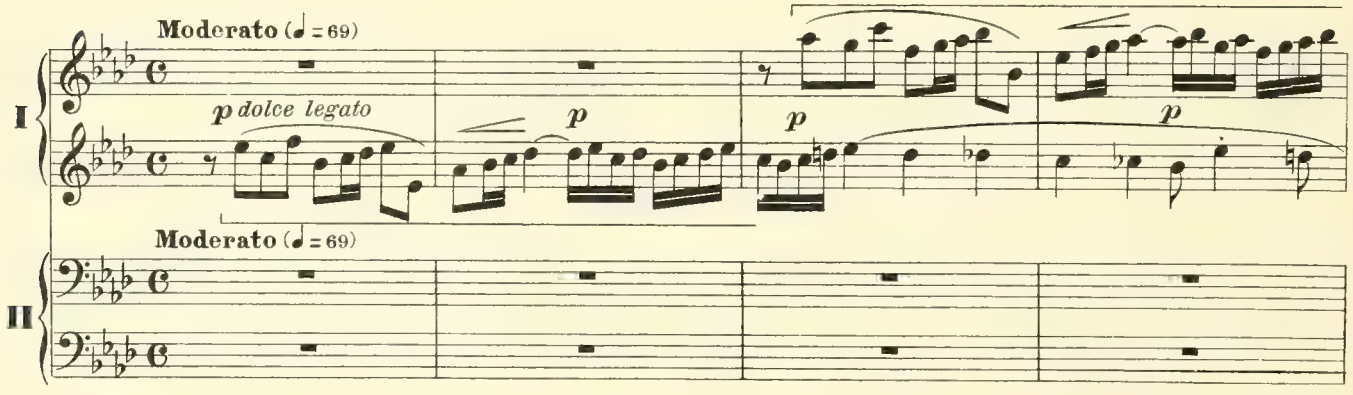

I
II
f
p
cresc.
p cresc.

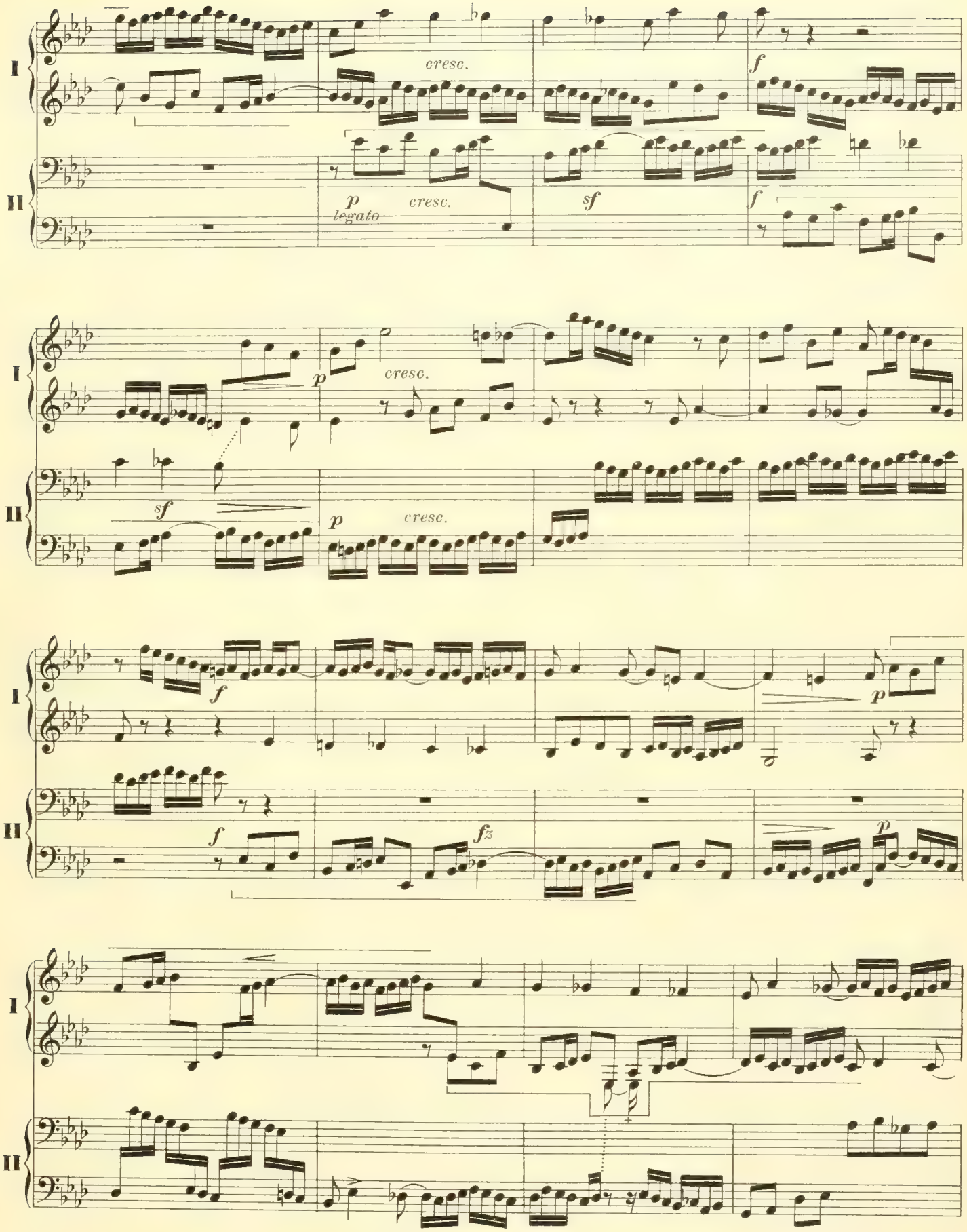

I
II
f
p
cresc.
fp
dolce

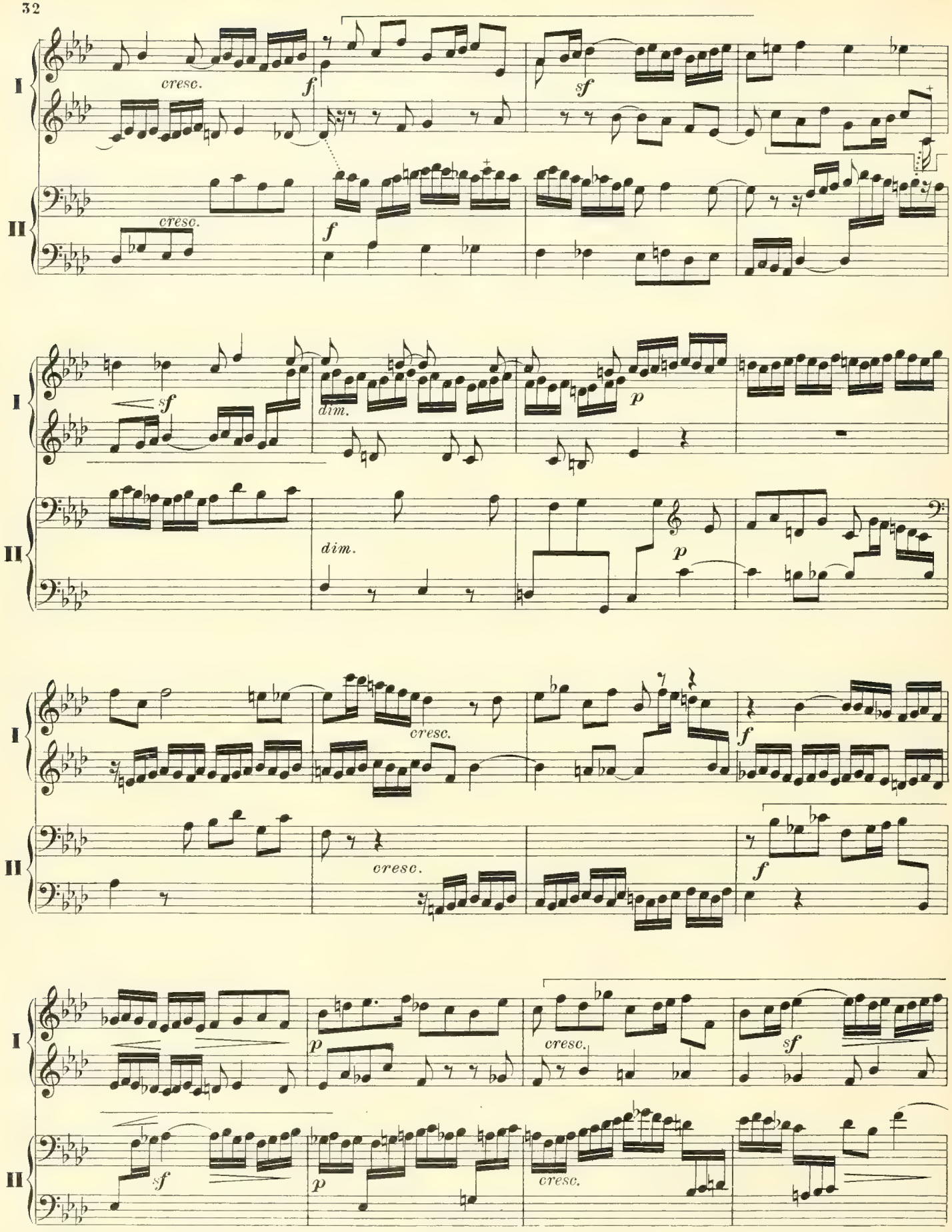

I
II
f
tr
sf
ff
dim.
p
cresc.

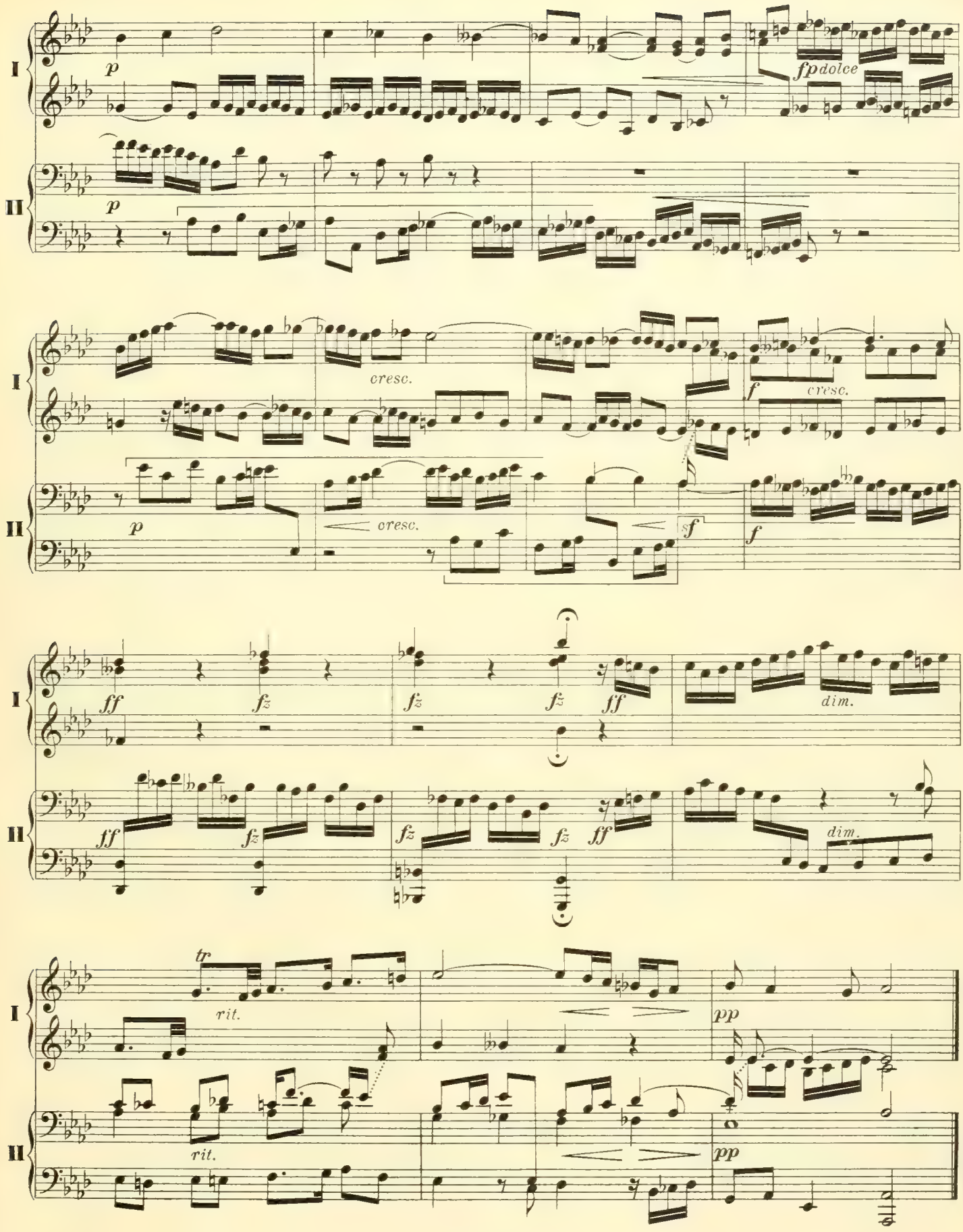


FUGA XVII
A 4 VOCI

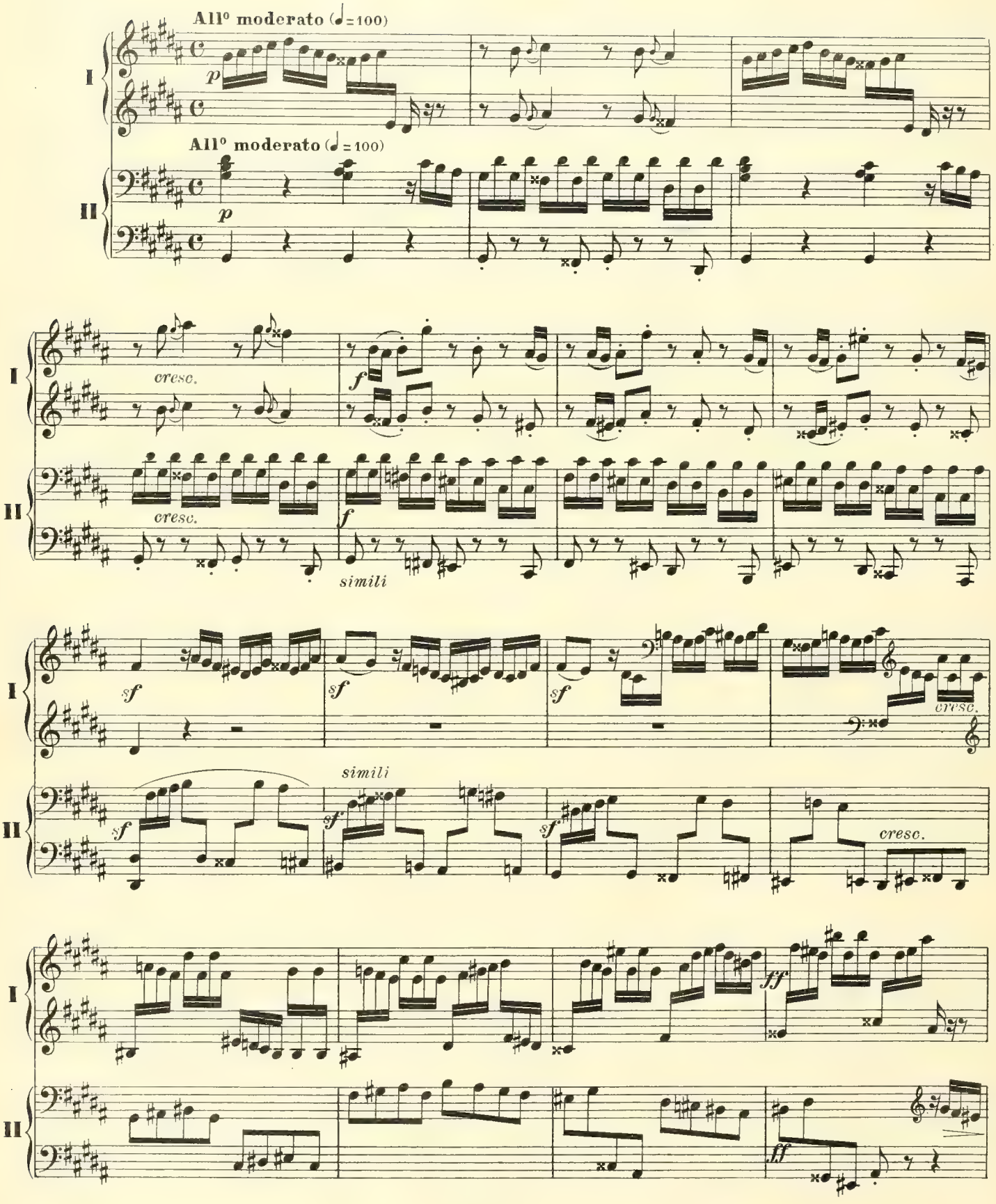


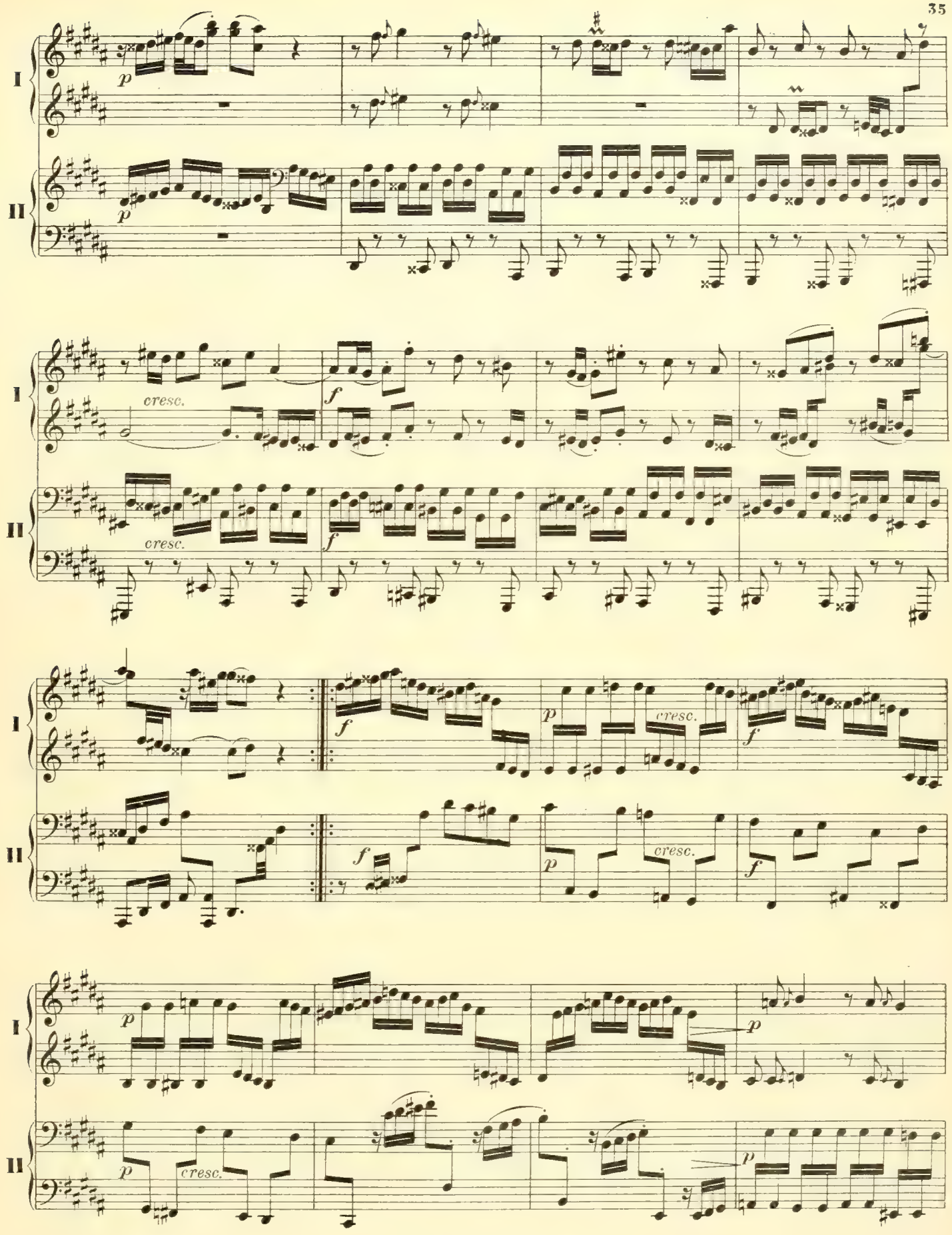

I
II
cresc.
f
p
legato
cresc.
sf
f
p
cresc.
sf
p
cresc.
f
p
f
fz
p

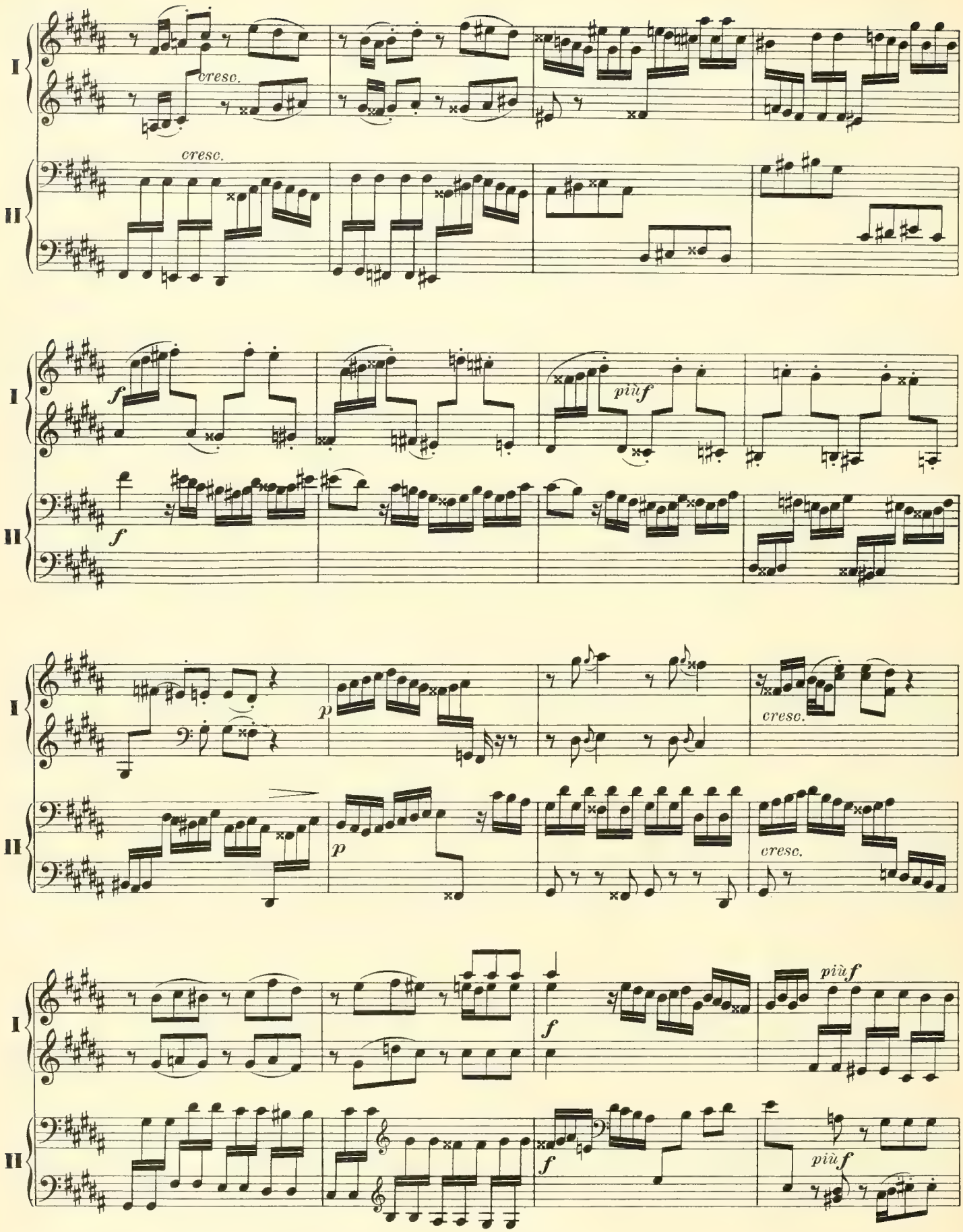

I
II
cresc.
f
sf
dim.
p

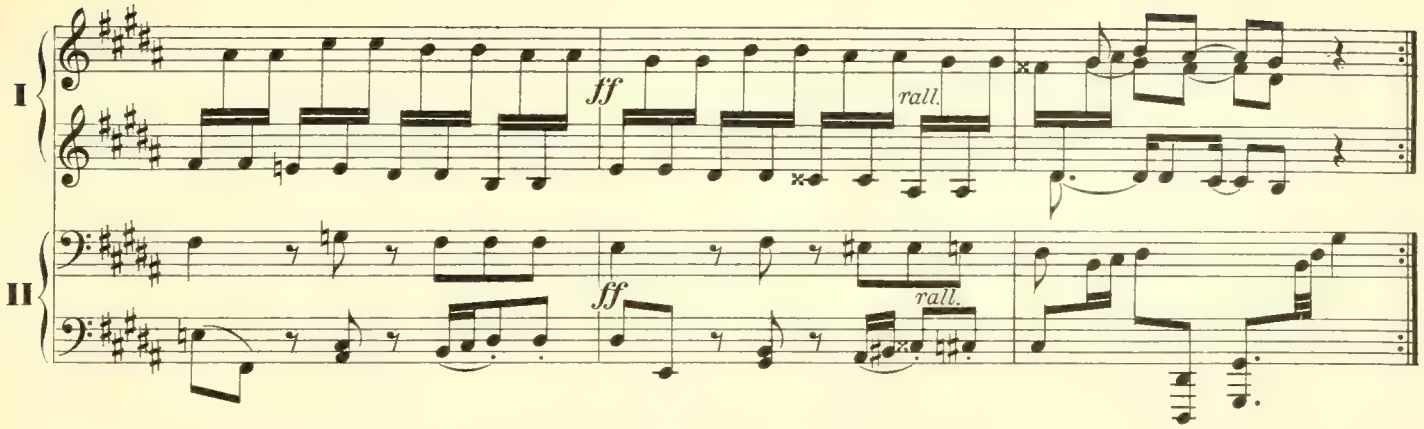

I
II
p
fp dolce
cresc.
f
sf
ff
fz
dim.
tr
rit.
pp

PRELUDIO XVIII

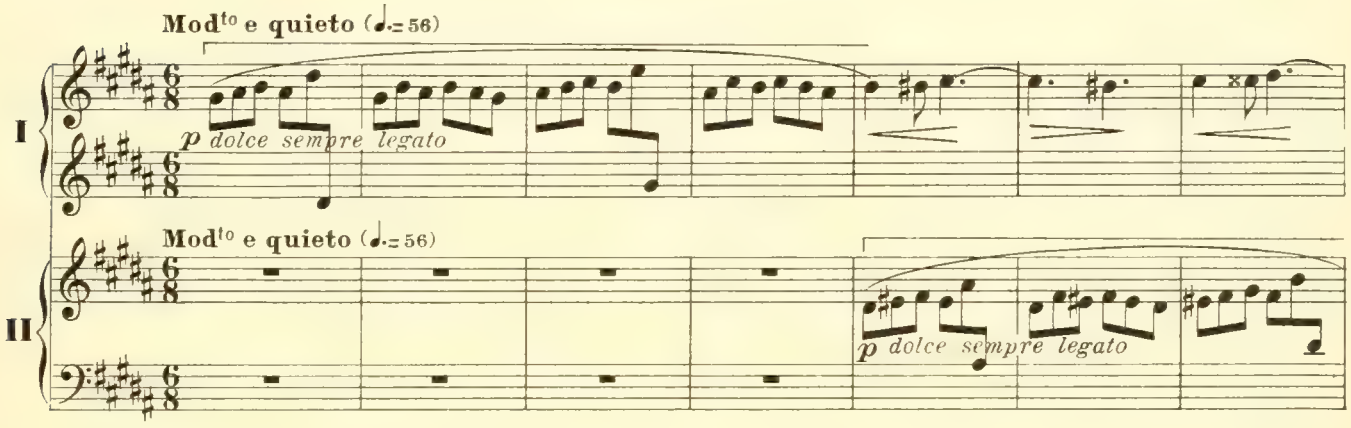


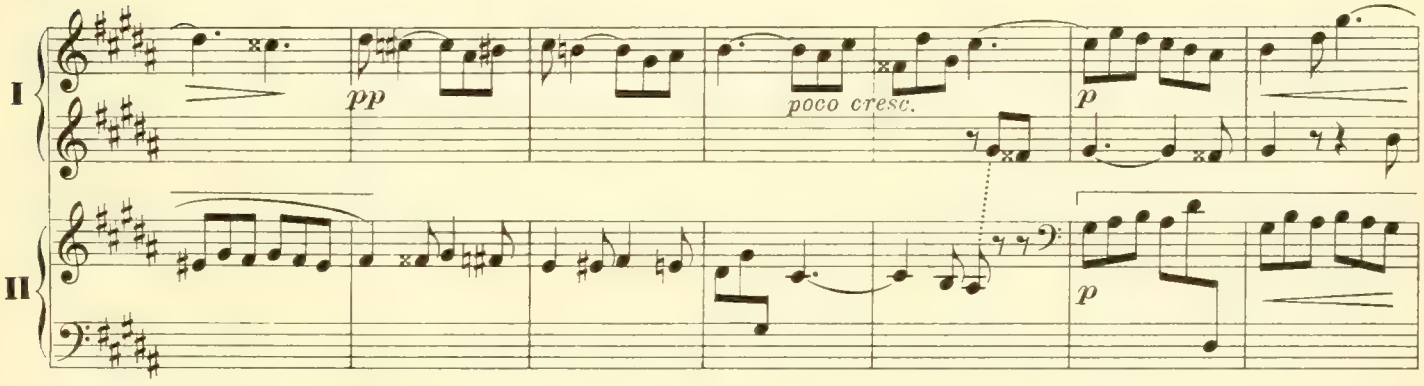

I
II
p
cresc.
f
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
p
p
cresc.
p

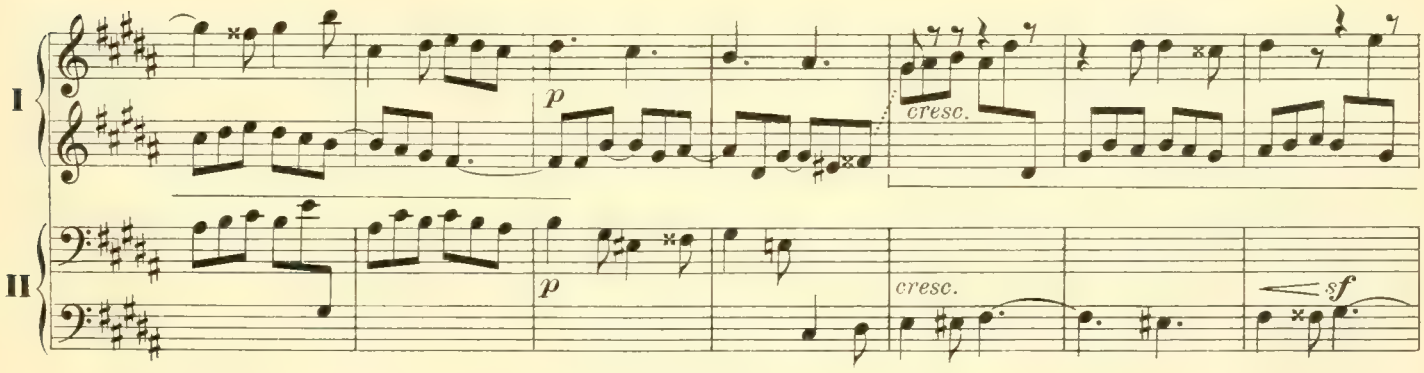

I
II
cresc.
cresc.
f
f
più f
p
p
cresc.
cresc.
f
f
più f
più f

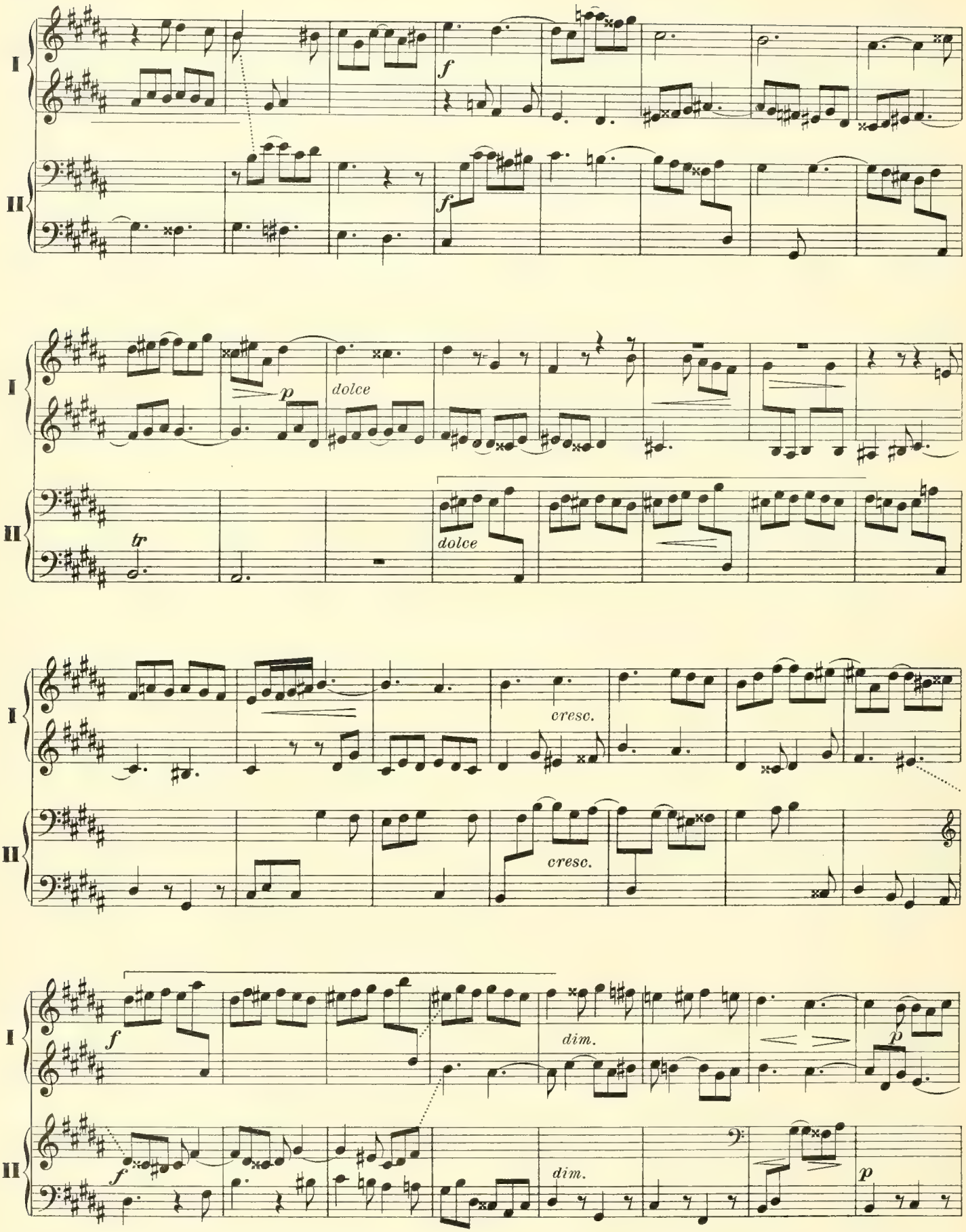


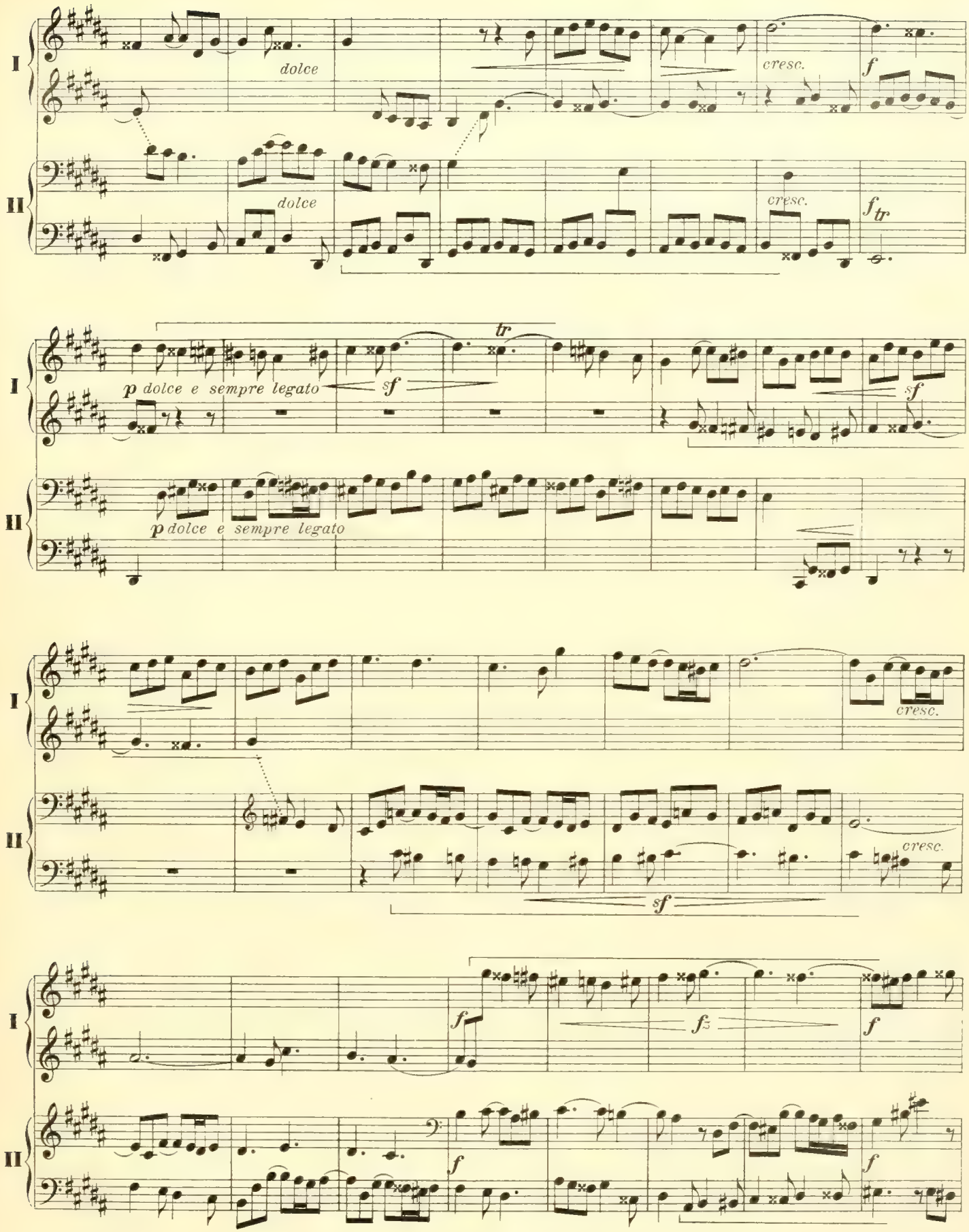
FUGA XVIII
A 3 VOCI

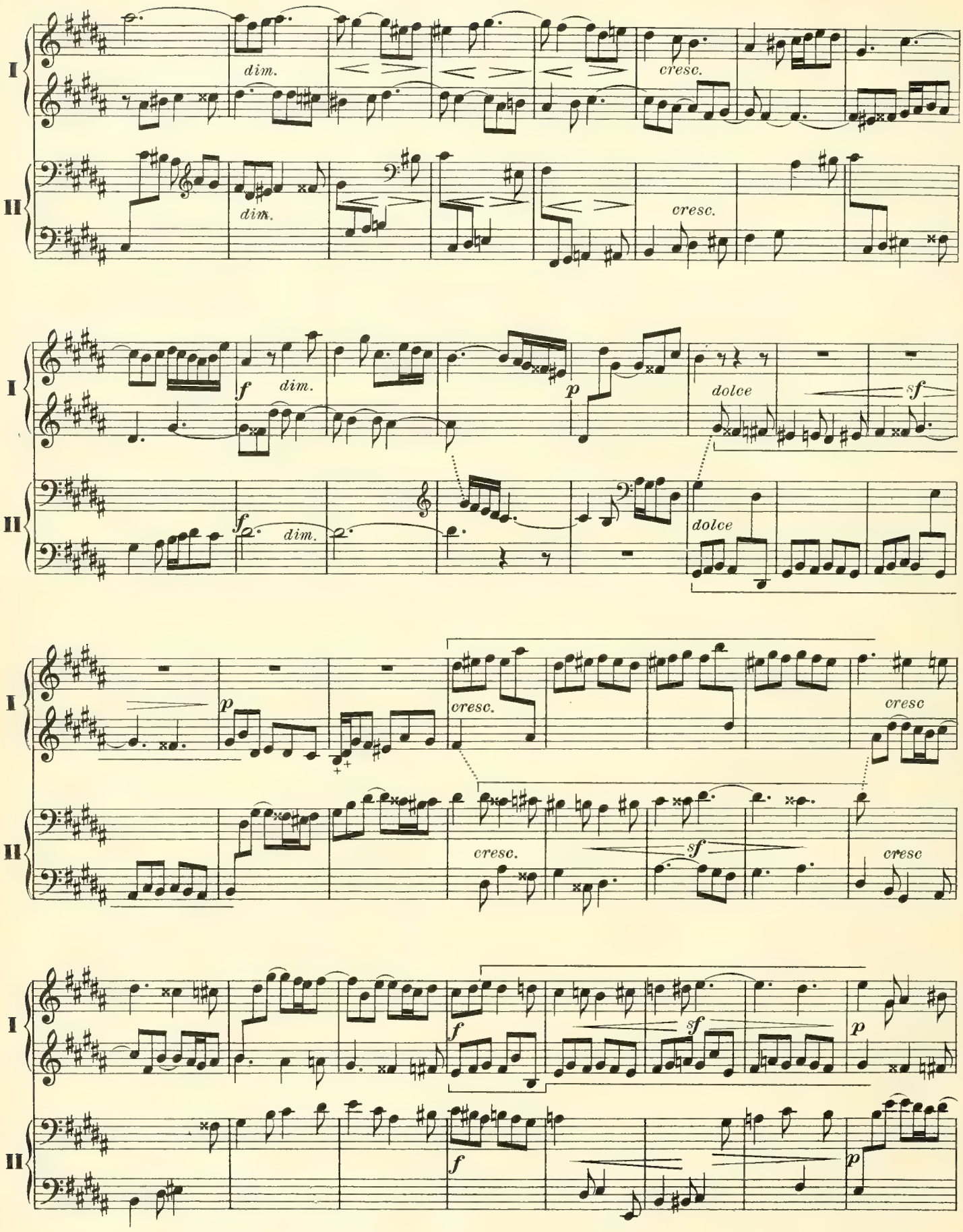


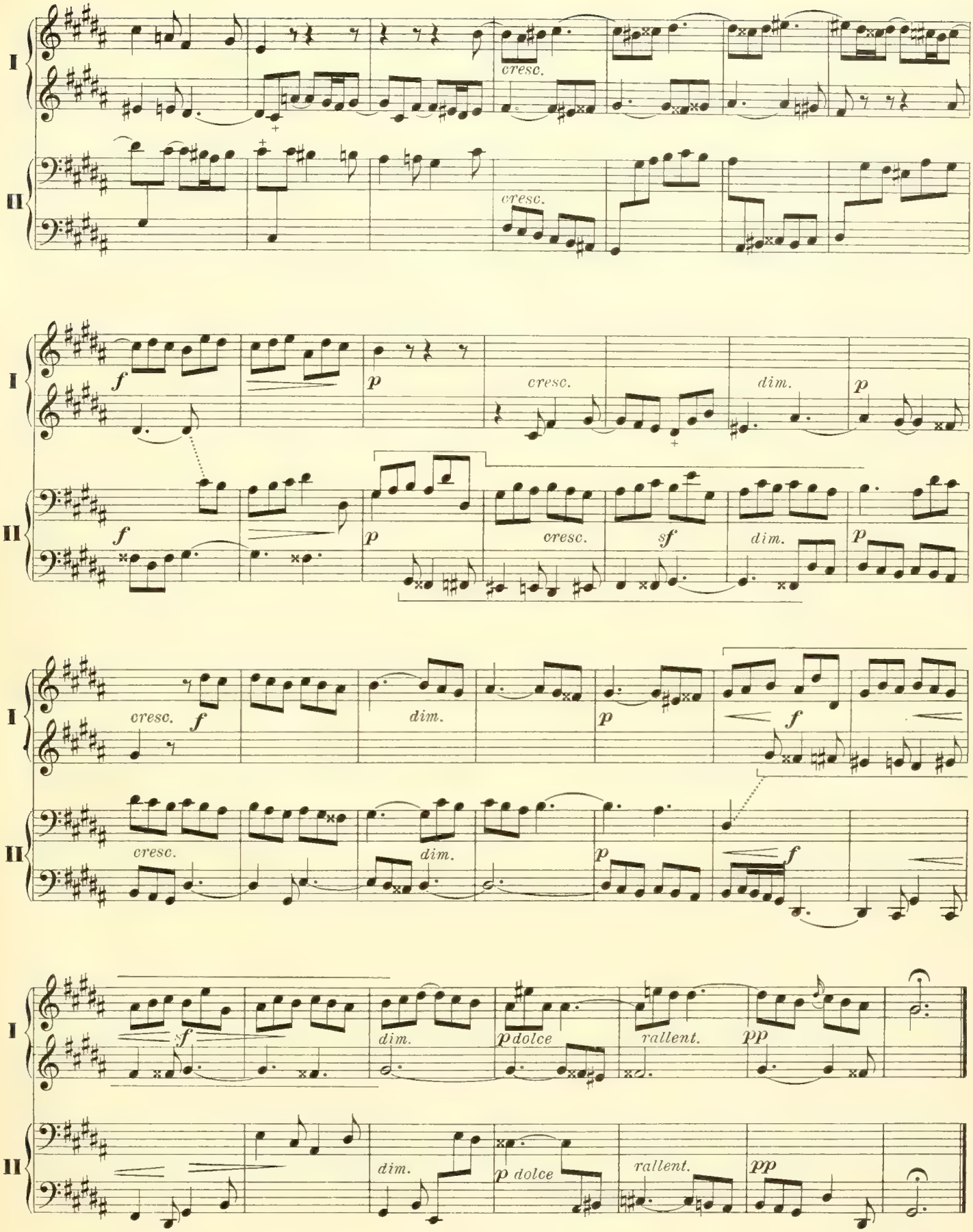




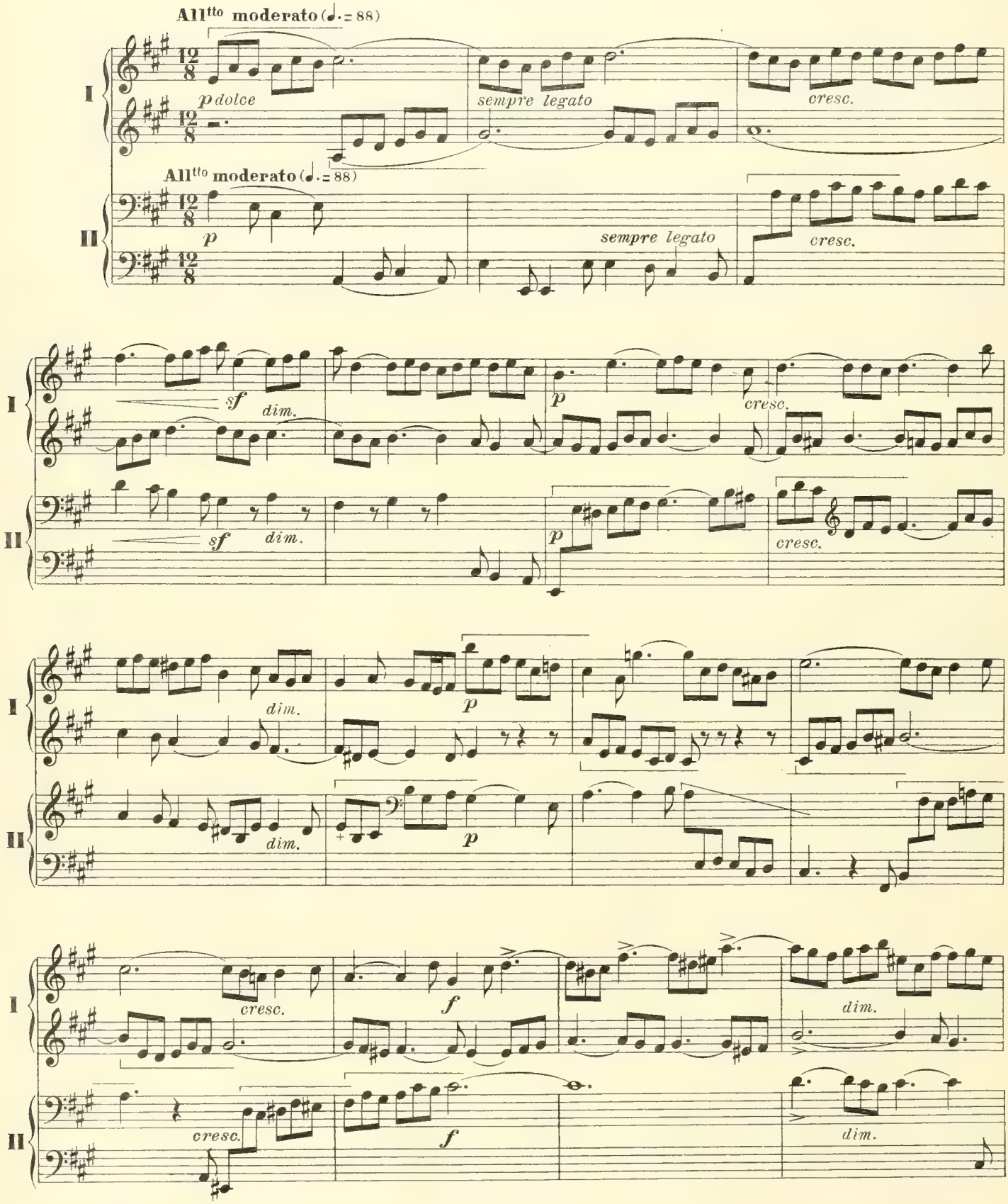

I
II
f
f
p
dolce
tr
dolce
cresc.
cresc.
f
dim.
p
f
dim.
p

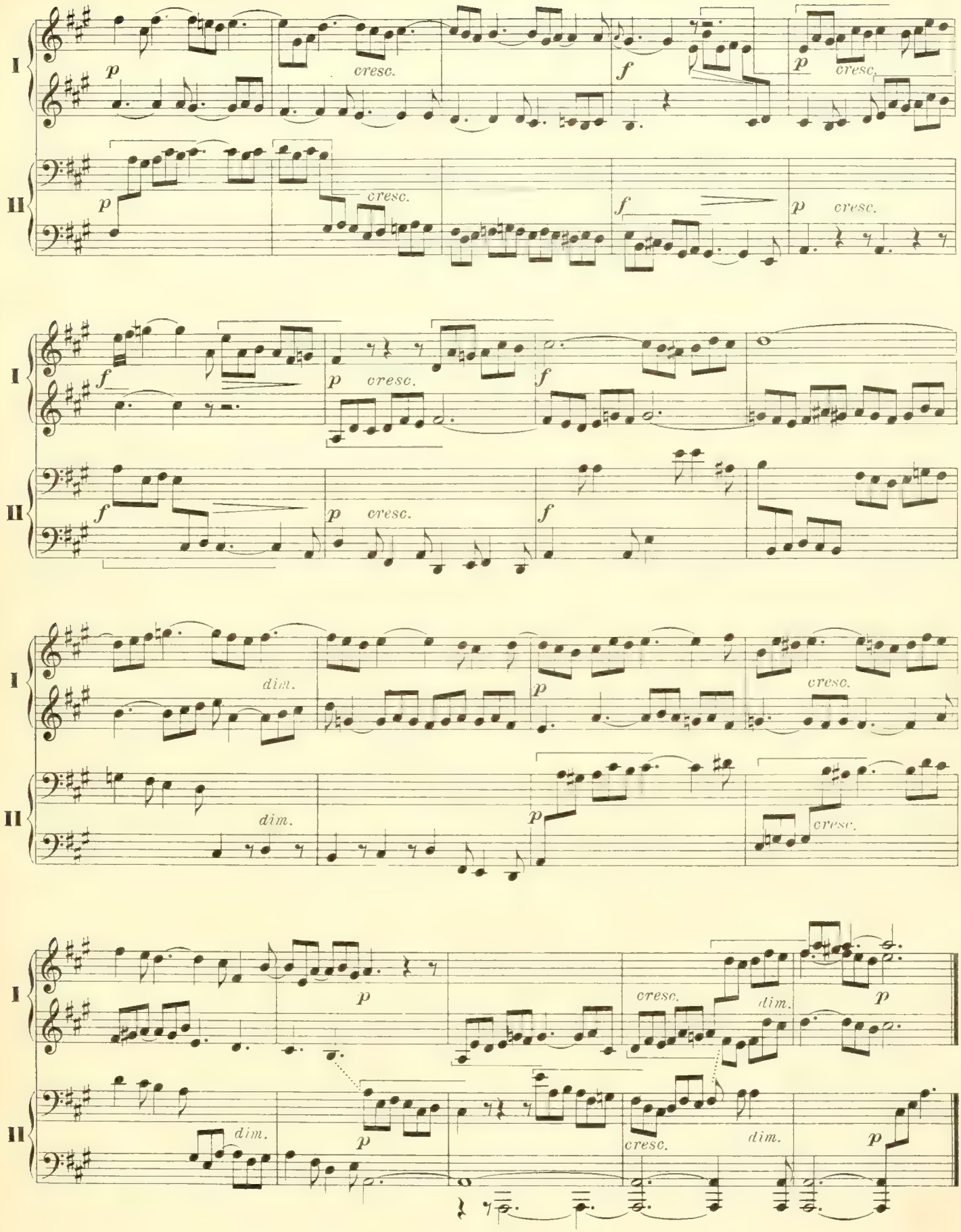

I
II
dolce
dolce
cresc.
f
cresc.
f tr
tr
p dolce e sempre legato
sf
sf
p dolce e sempre legato
cresc.
cresc.
sf
f
fz
f
f
f


I
II
dim.
dim.
cresc.
cresc.
f
dim.
dim.
p
dolce
dolce
sf
p
cresc.
cresc.
cresc
cresc.
sf
cresc
f
sf
p
f
p

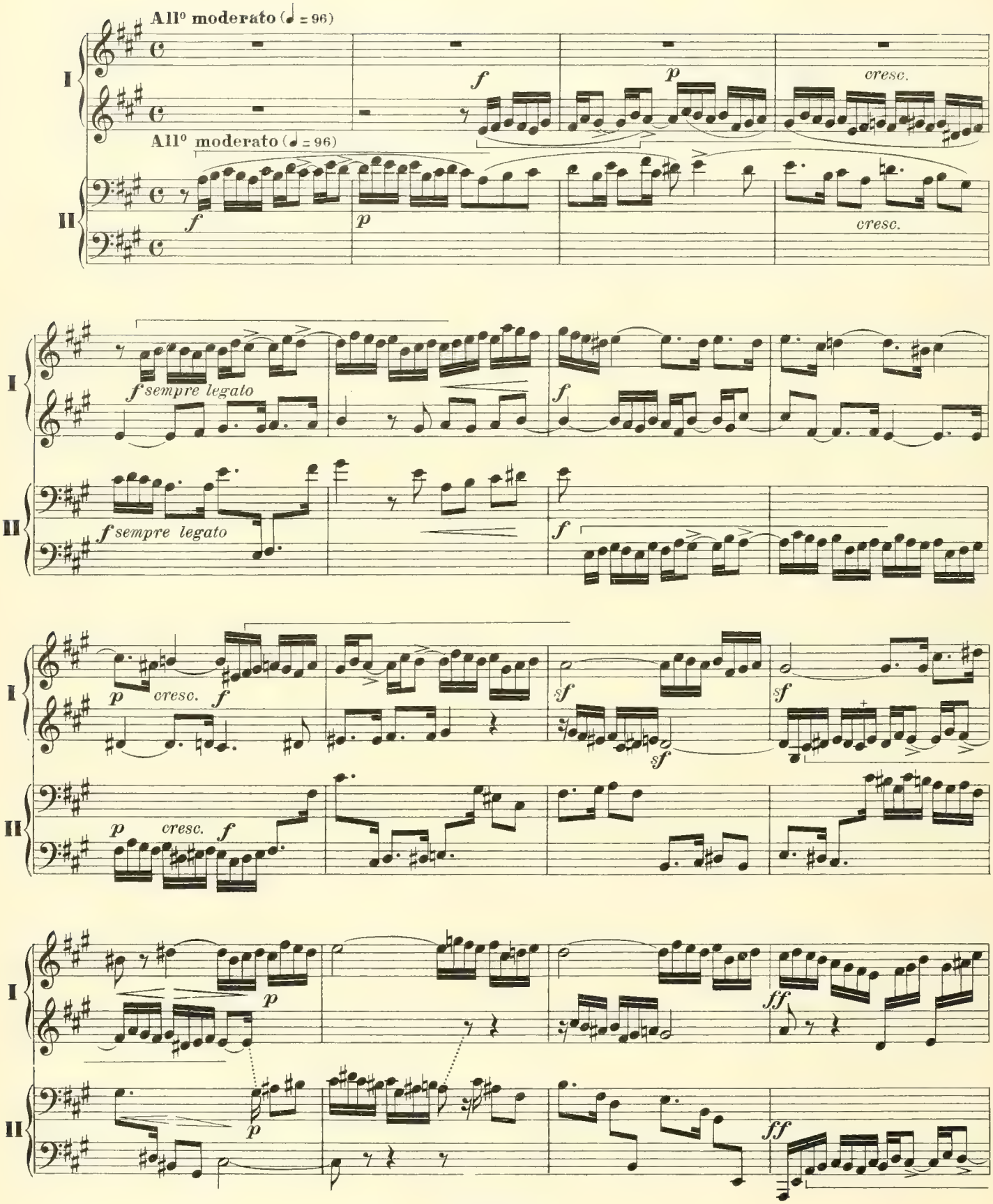

I
II
cresc.
cresc.
f
p
cresc.
dim.
p
f
p
cresc.
sf
dim.
p
cresc.
f
dim.
p
f
cresc.
dim.
p
f
sf
dim.
p dolce
rallent.
pp
dim.
p dolce
rallent.
pp

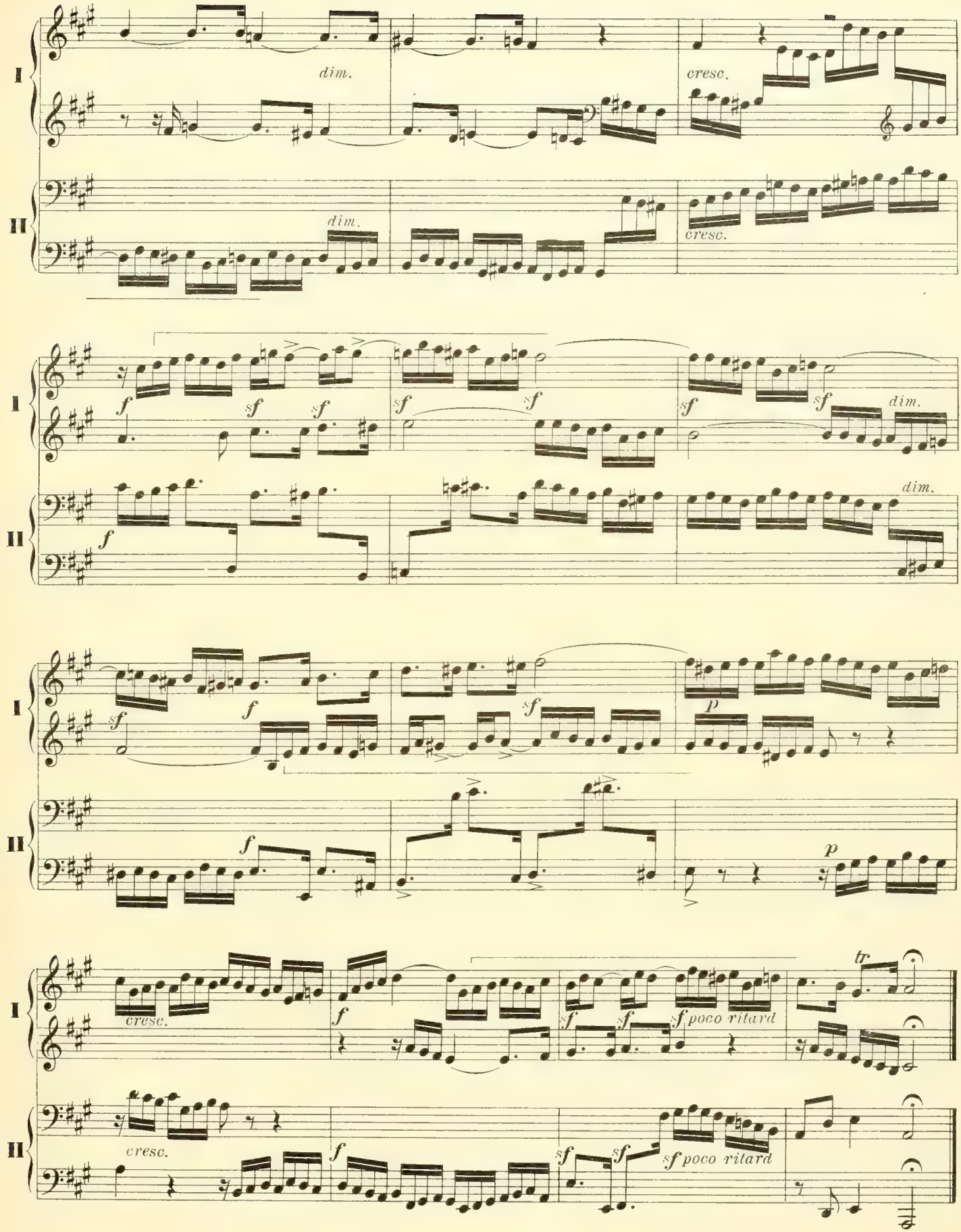
PRELUDIO XIX



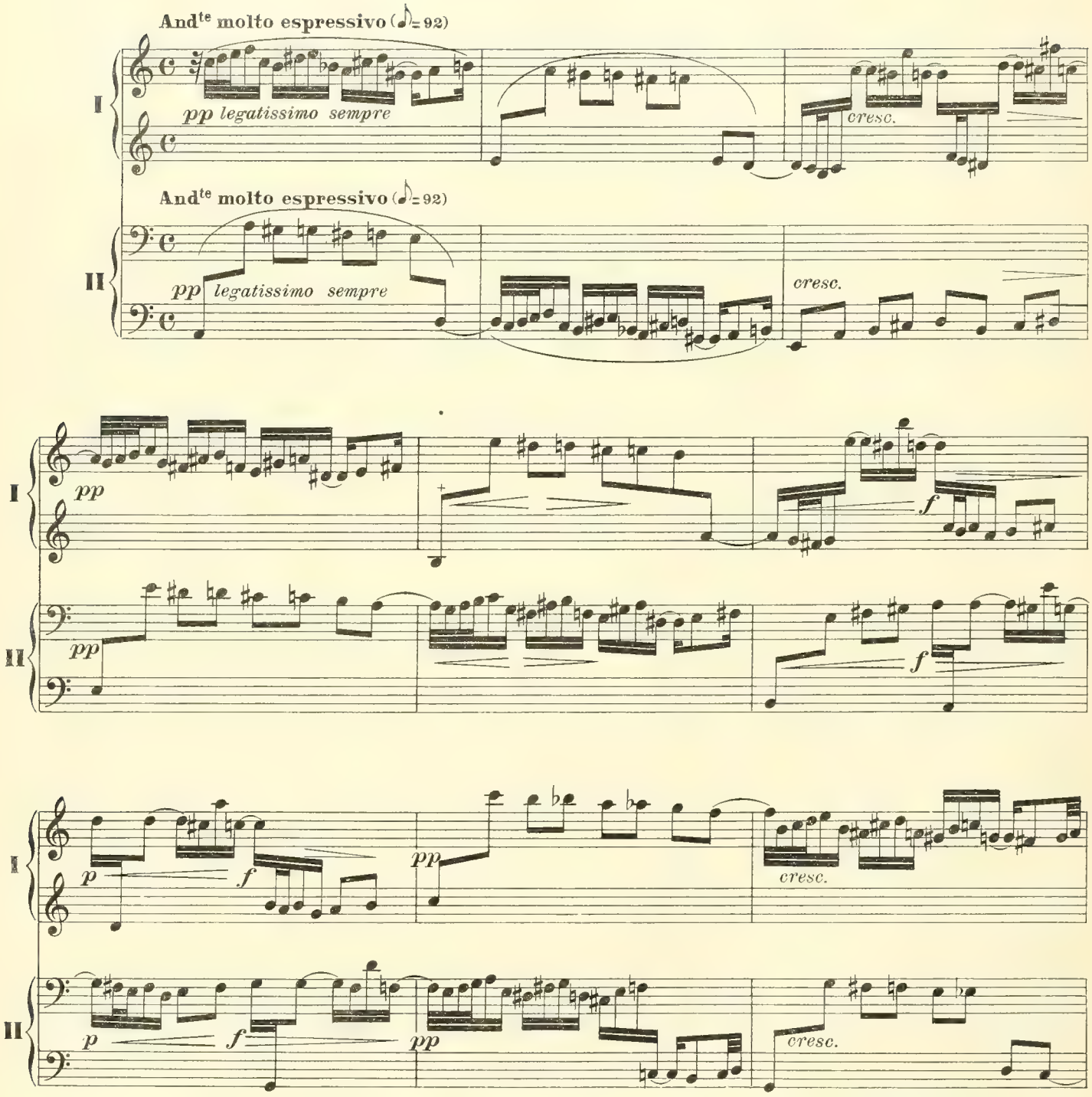

I
II
p
cresc.
f
p
cresc.
dim.

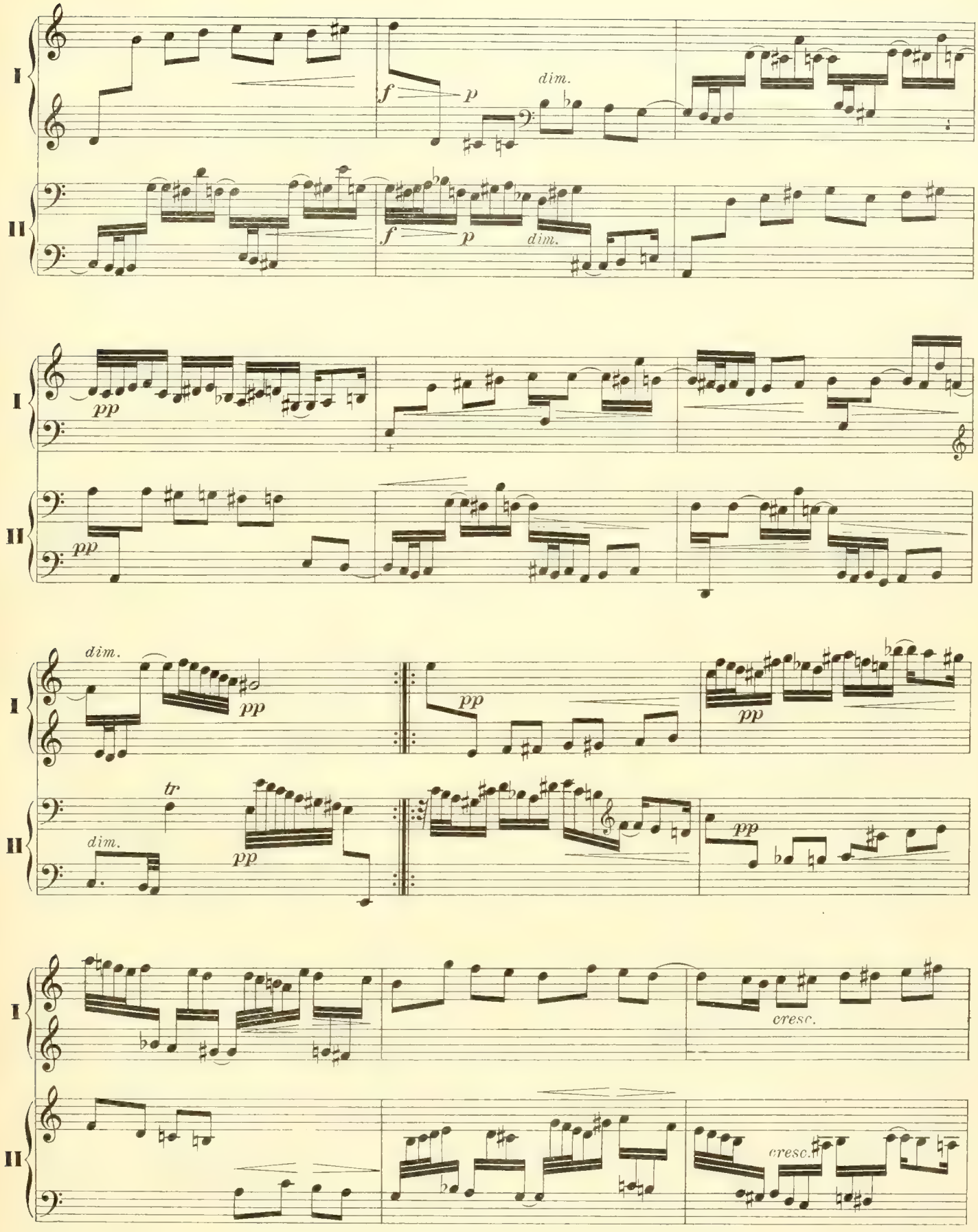
FUGA XIX
A 3 VOCI

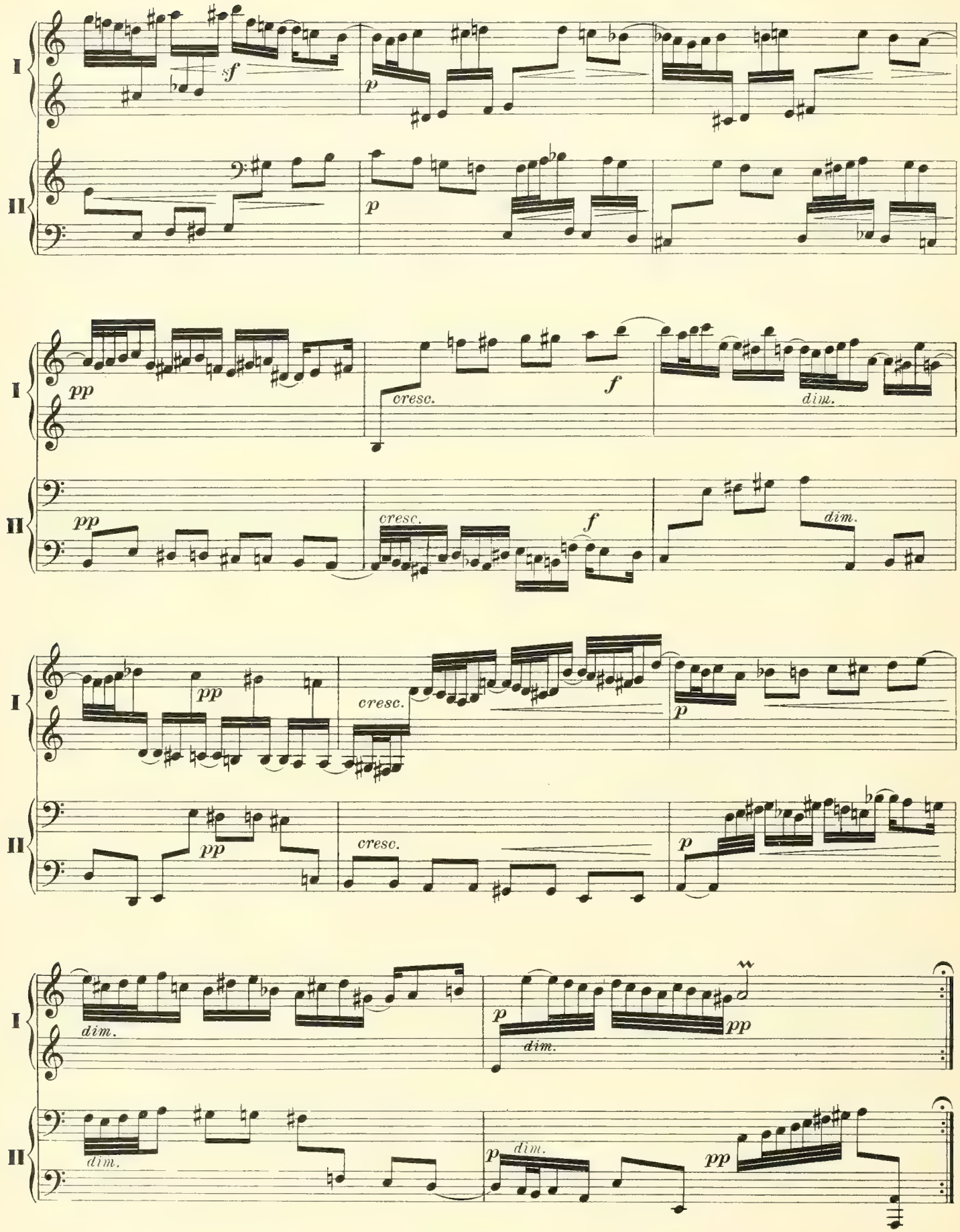



I
II
dim.
cresc.
dim.
cresc.
f
sf
sf
sf
sf
sf
sf
dim.
f
dim.
sf
f
sf
p
f
p
cresc.
f
sf
sf
sf poco ritard
tr
cresc.
f
sf
sf
sf poco ritard

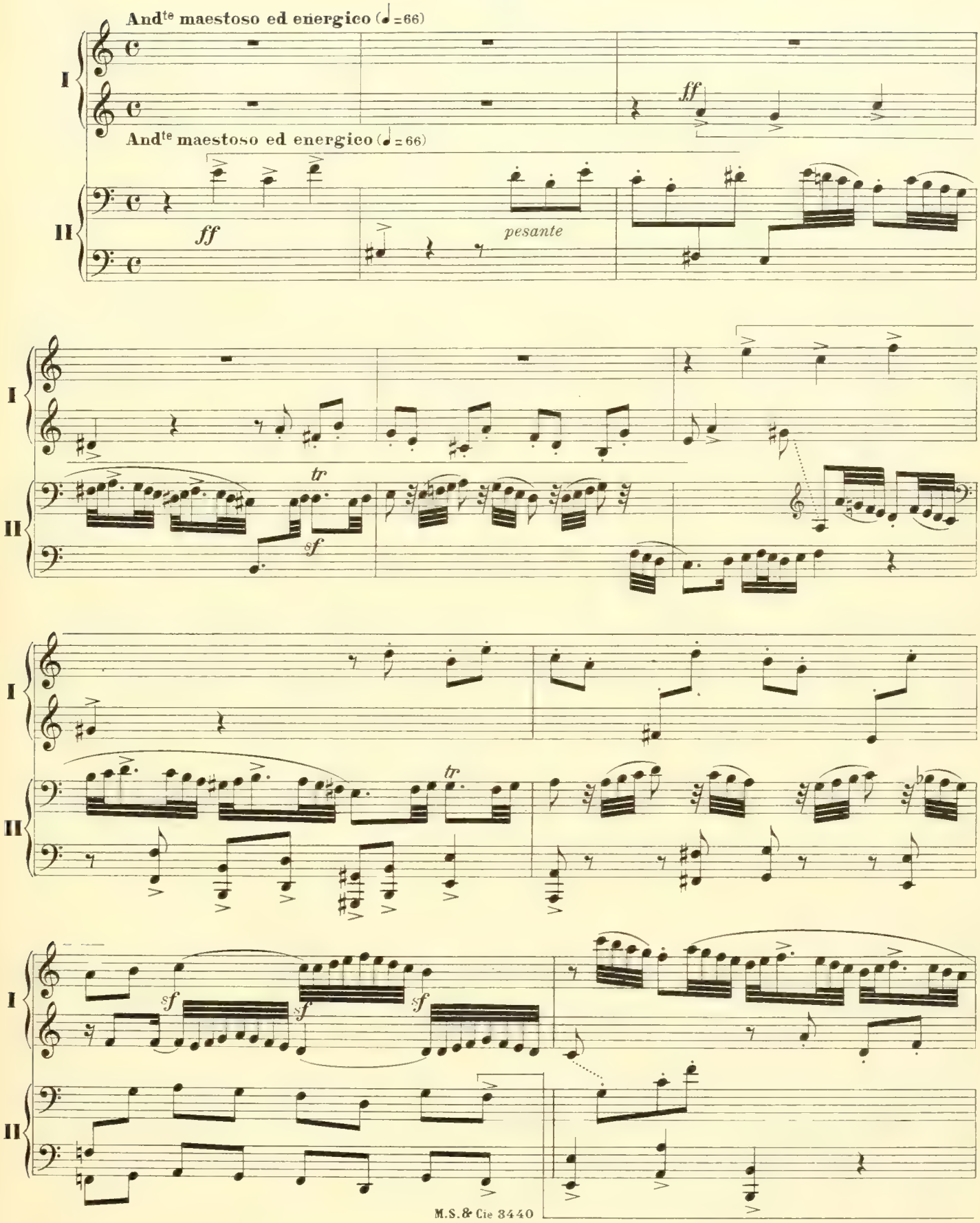
PRELUDIO XX

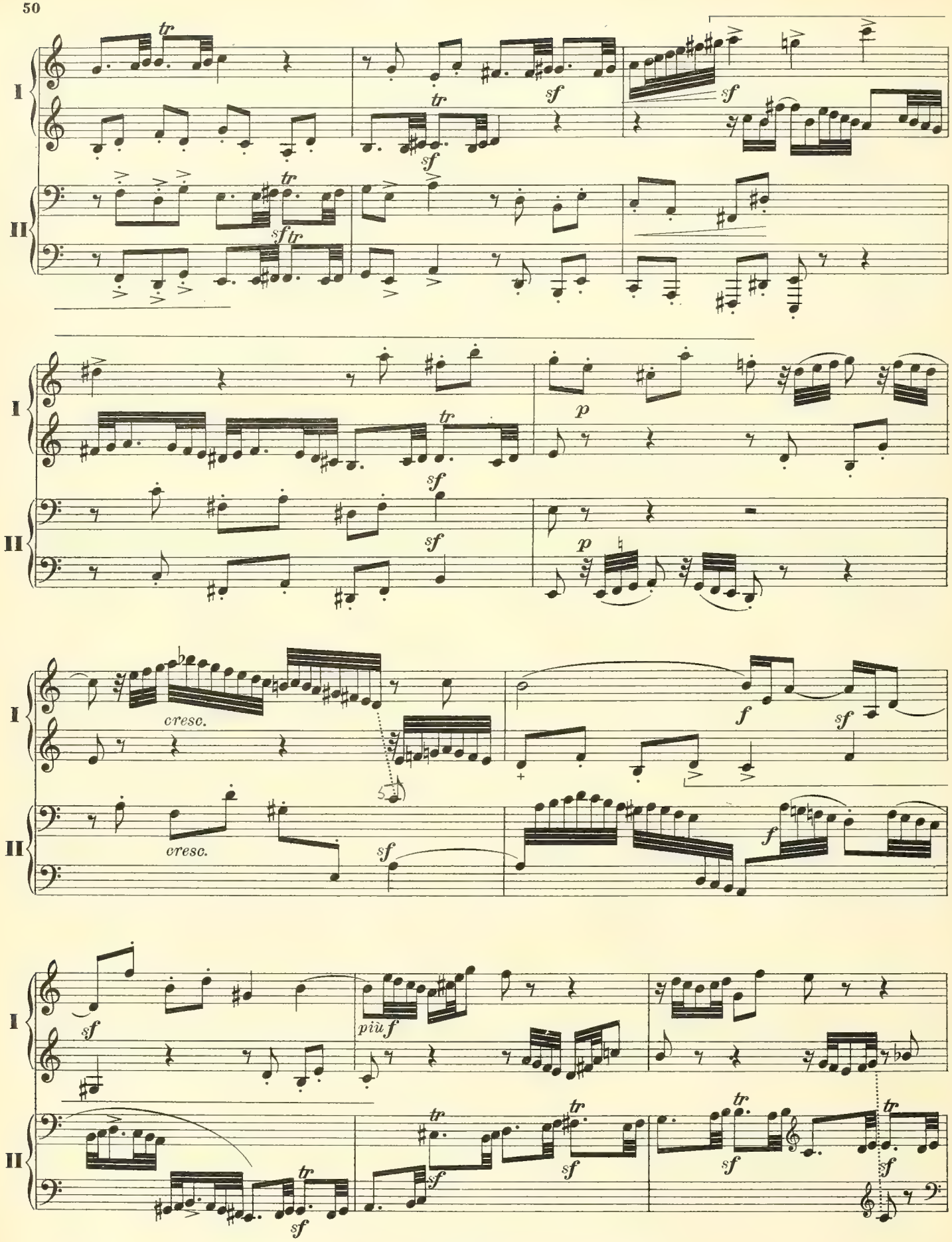

And^te molto espressivo (♪ = 92)
I
pp legatissimo sempre
cresc.
And^te molto espressivo (♪ = 92)
II
pp legatissimo sempre
cresc.
I
pp
f
II
pp
f
I
p
f
pp
cresc.
II
p
f
pp
cresc.

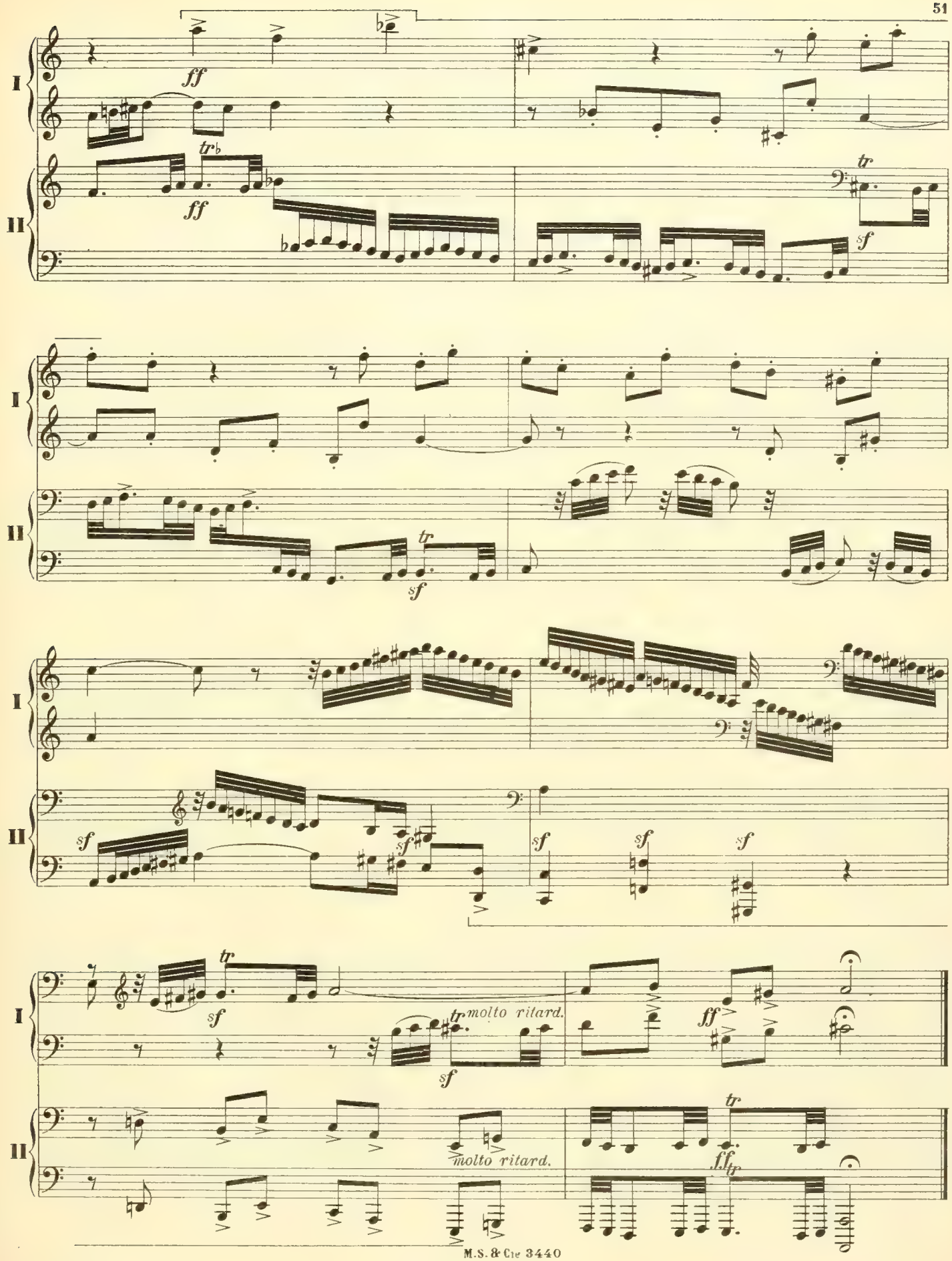

I
II
f
p
dim.
pp
tr
cresc.


I
II
sf
p
pp
cresc.
f
dim.

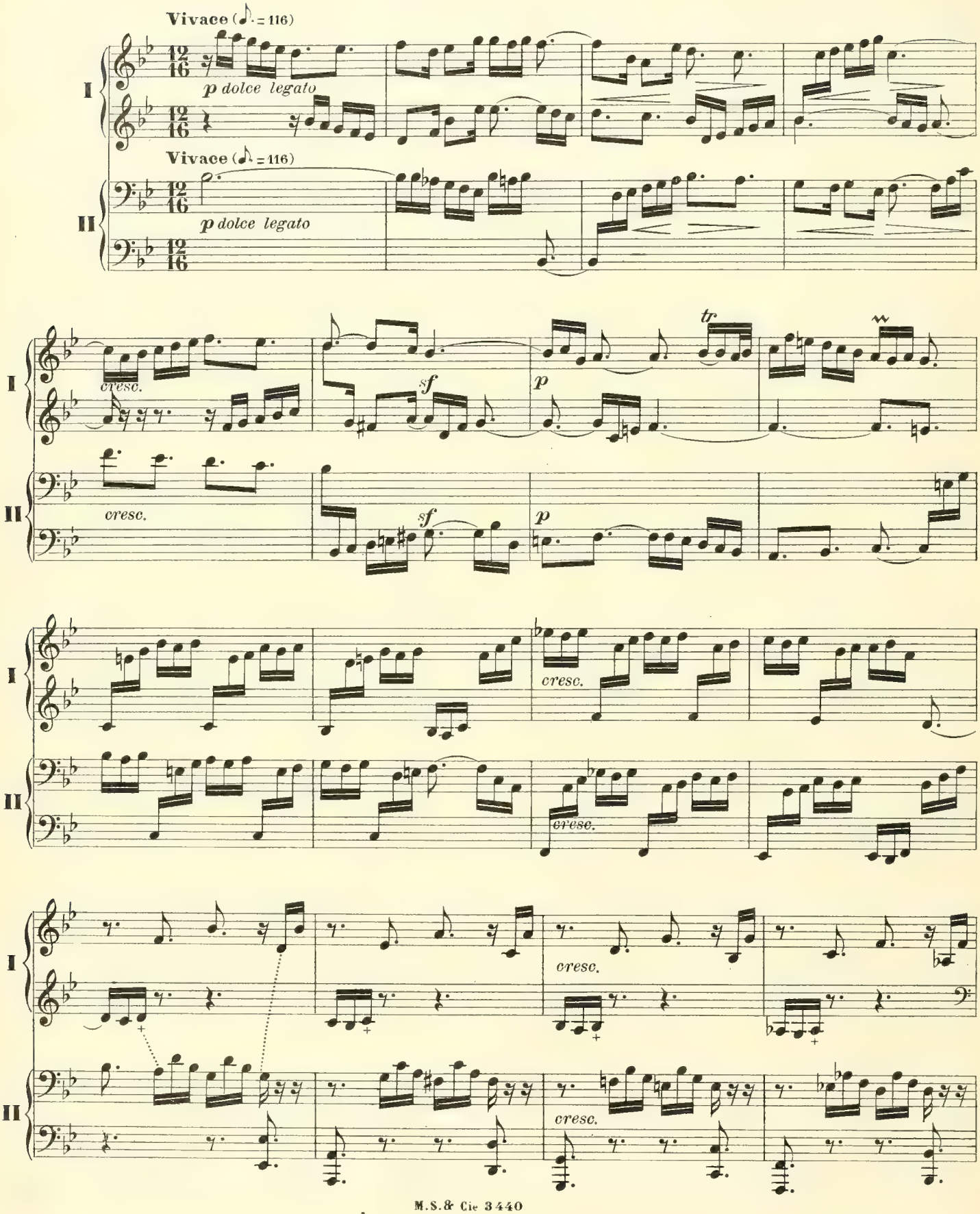
FUGA XX
A 3 VOCI

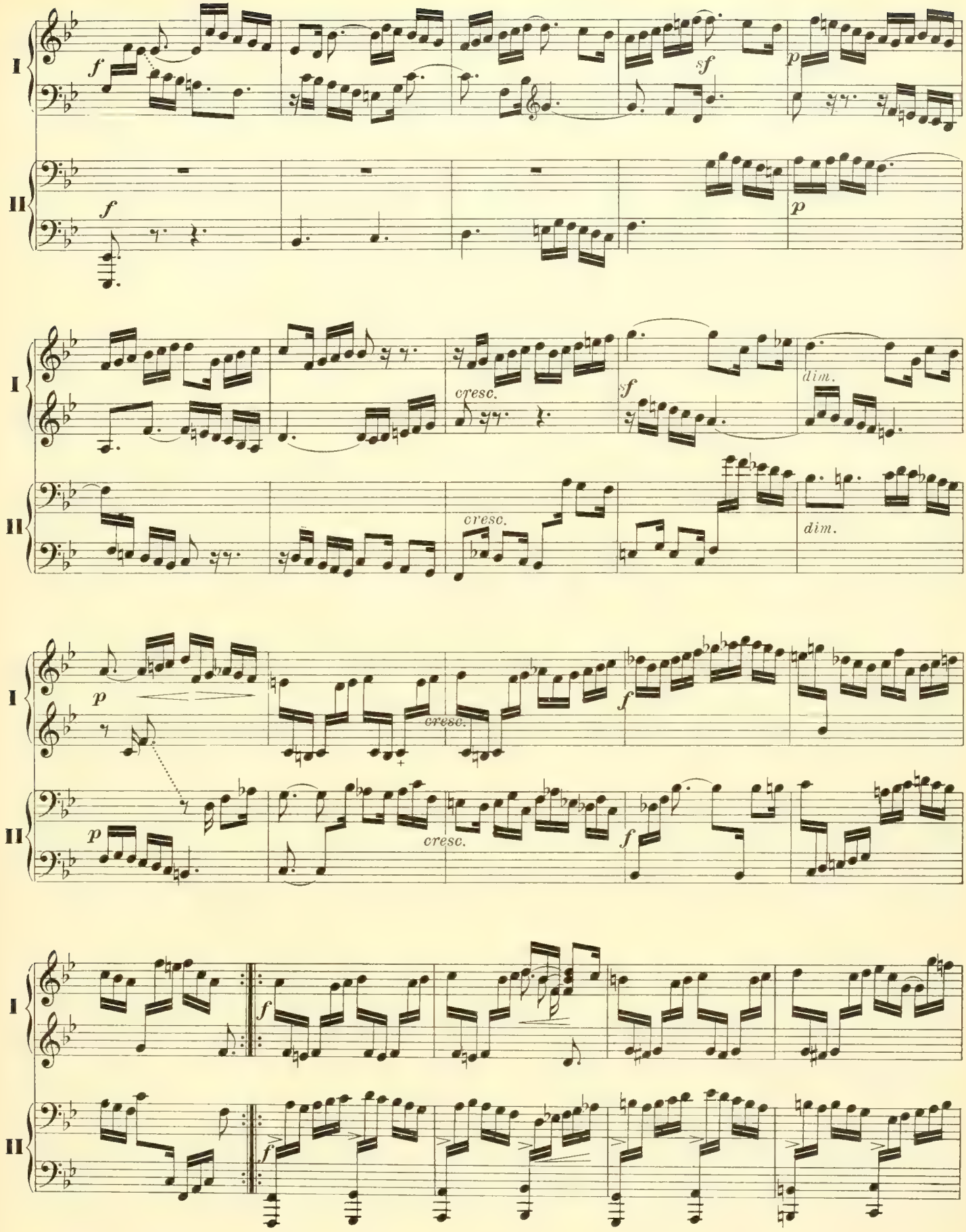


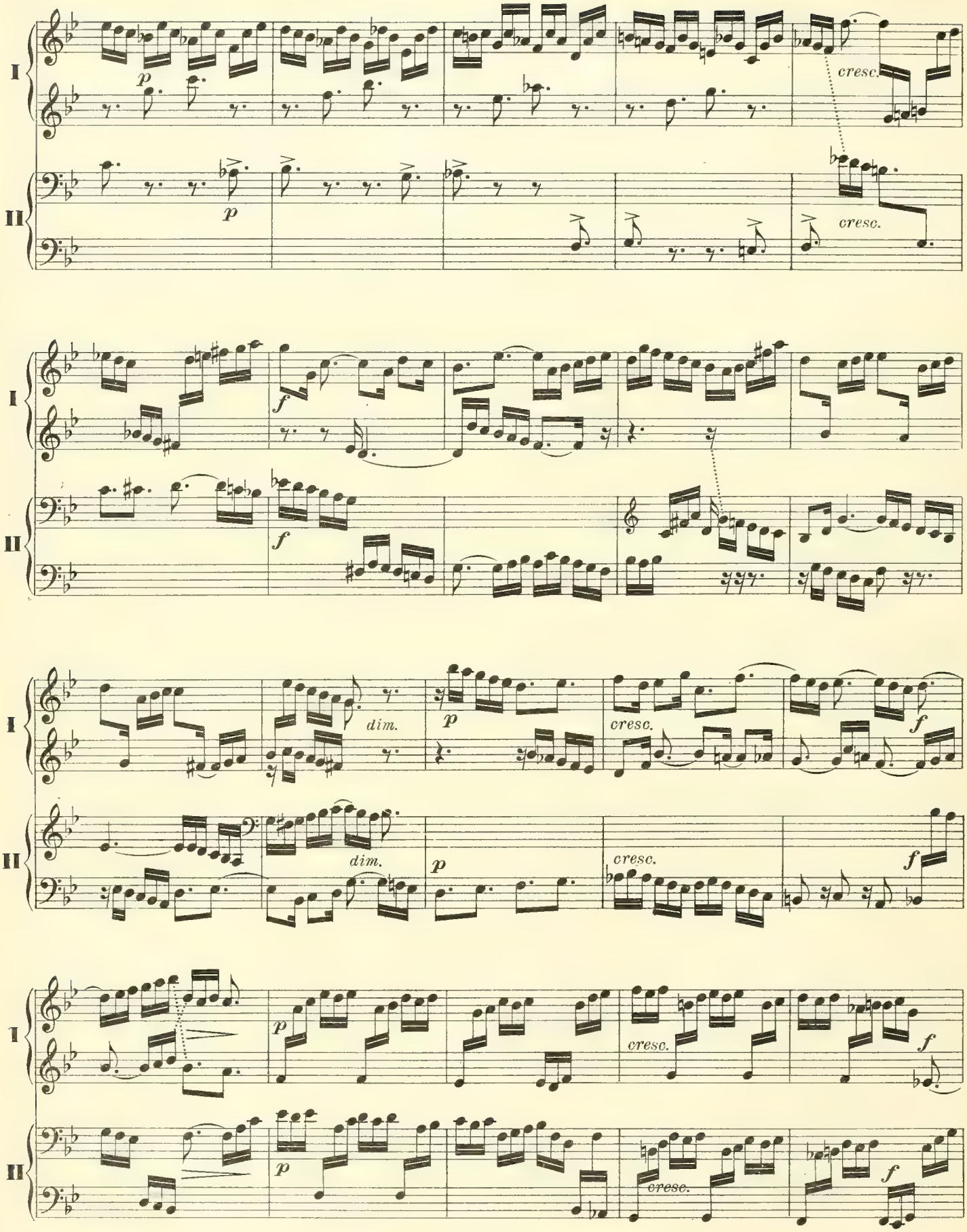

I
II
tr
sf
cresc.
p
f
più f

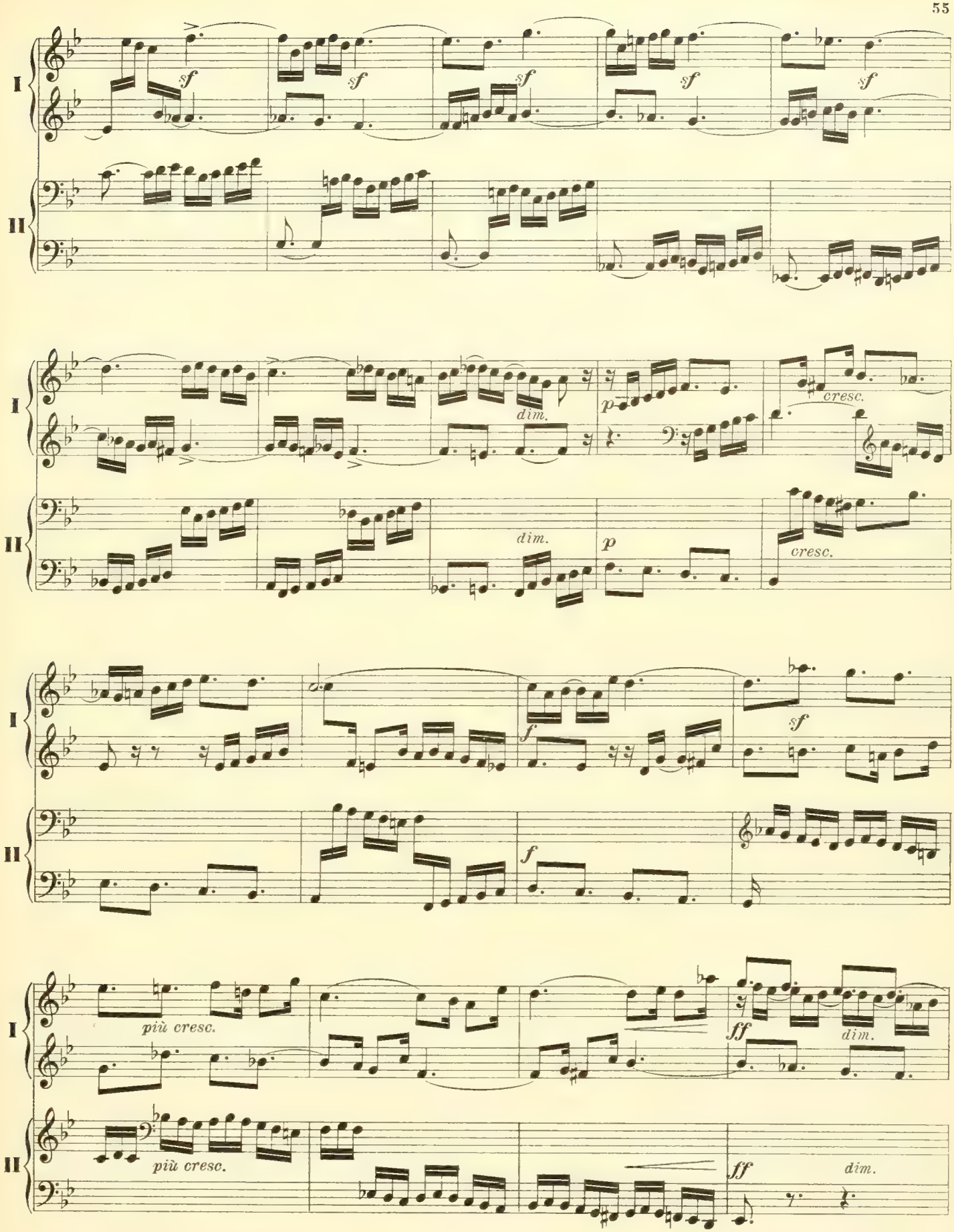

I
II
ff
tr
sf
molto ritard.
ff
f.f tr

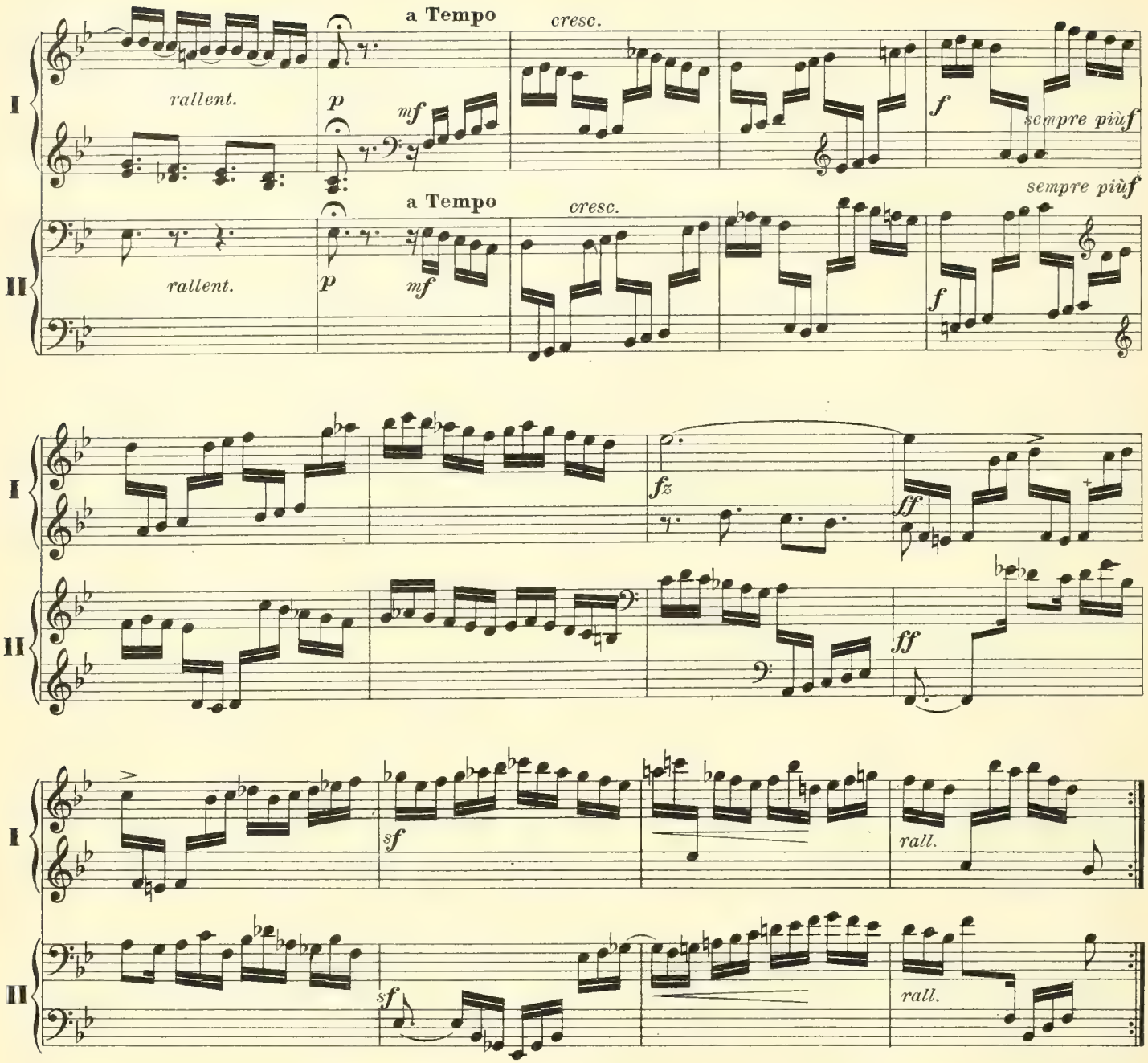
PRELUDIO XXI




I
II
f
sf
p
cresc.
dim.

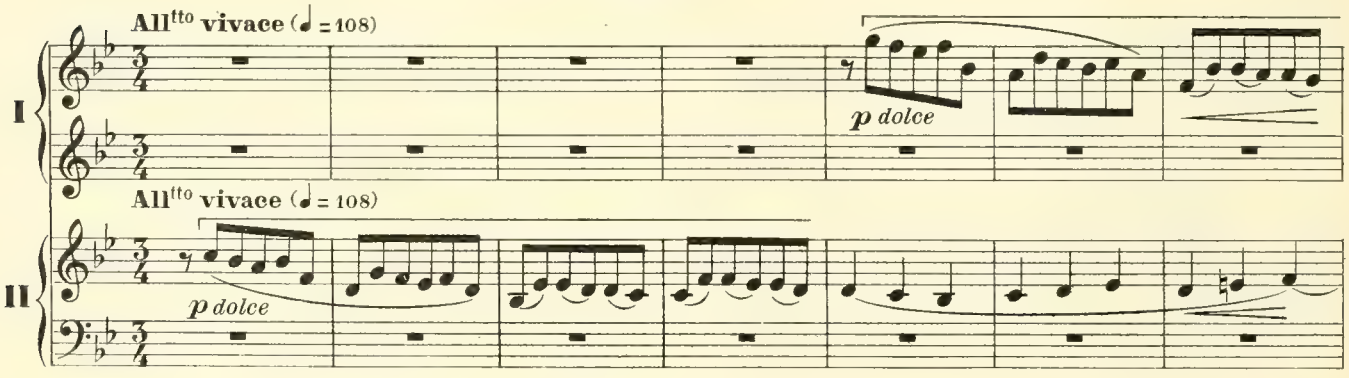

I
II
p
cresc.
p
cresc.
f
f
dim.
p
cresc.
f
dim.
p
cresc.
f
p
cresc.
f
p
cresc.
f

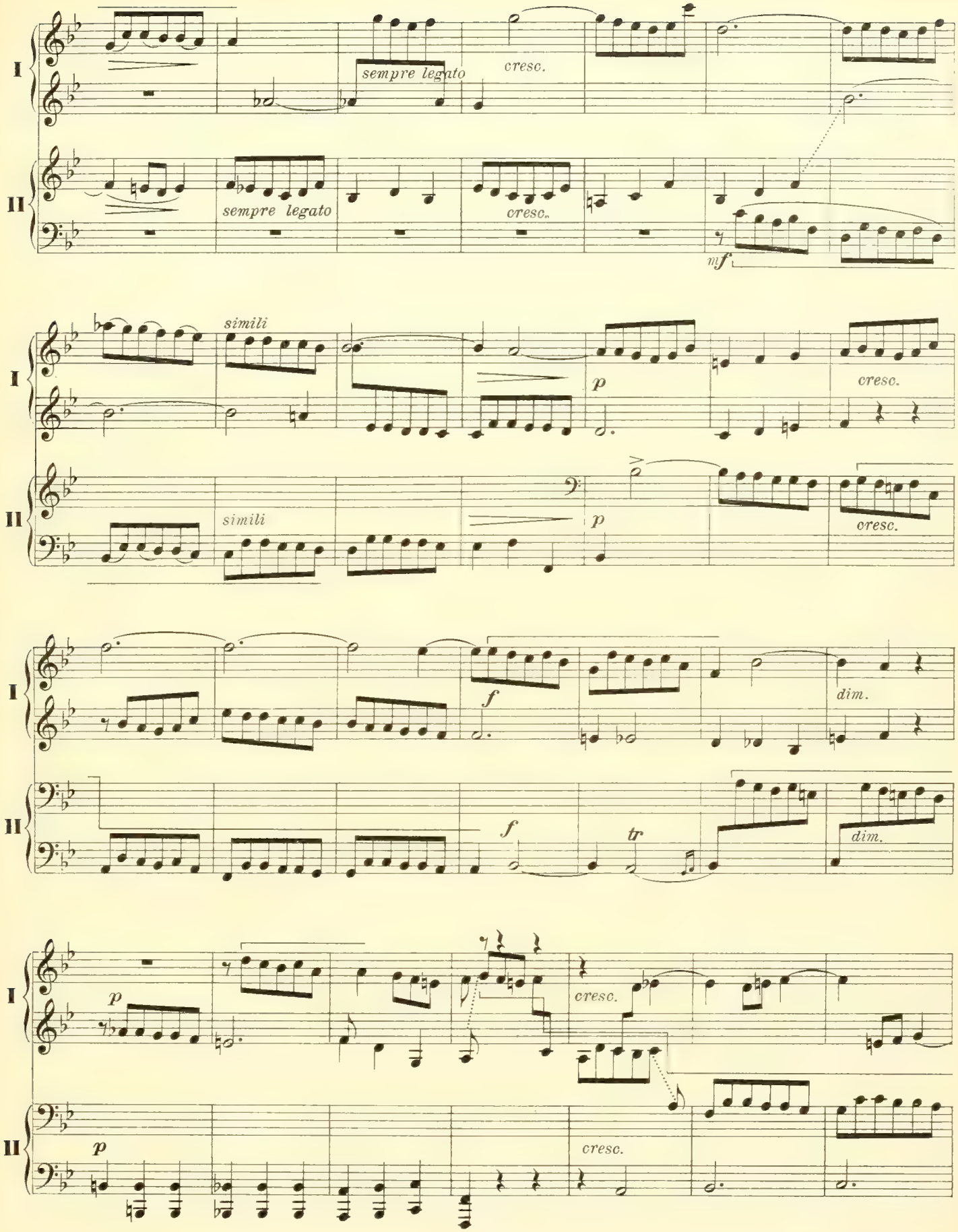

I
II
sf
dim.
p
cresc.
f
più cresc.
ff
dim.

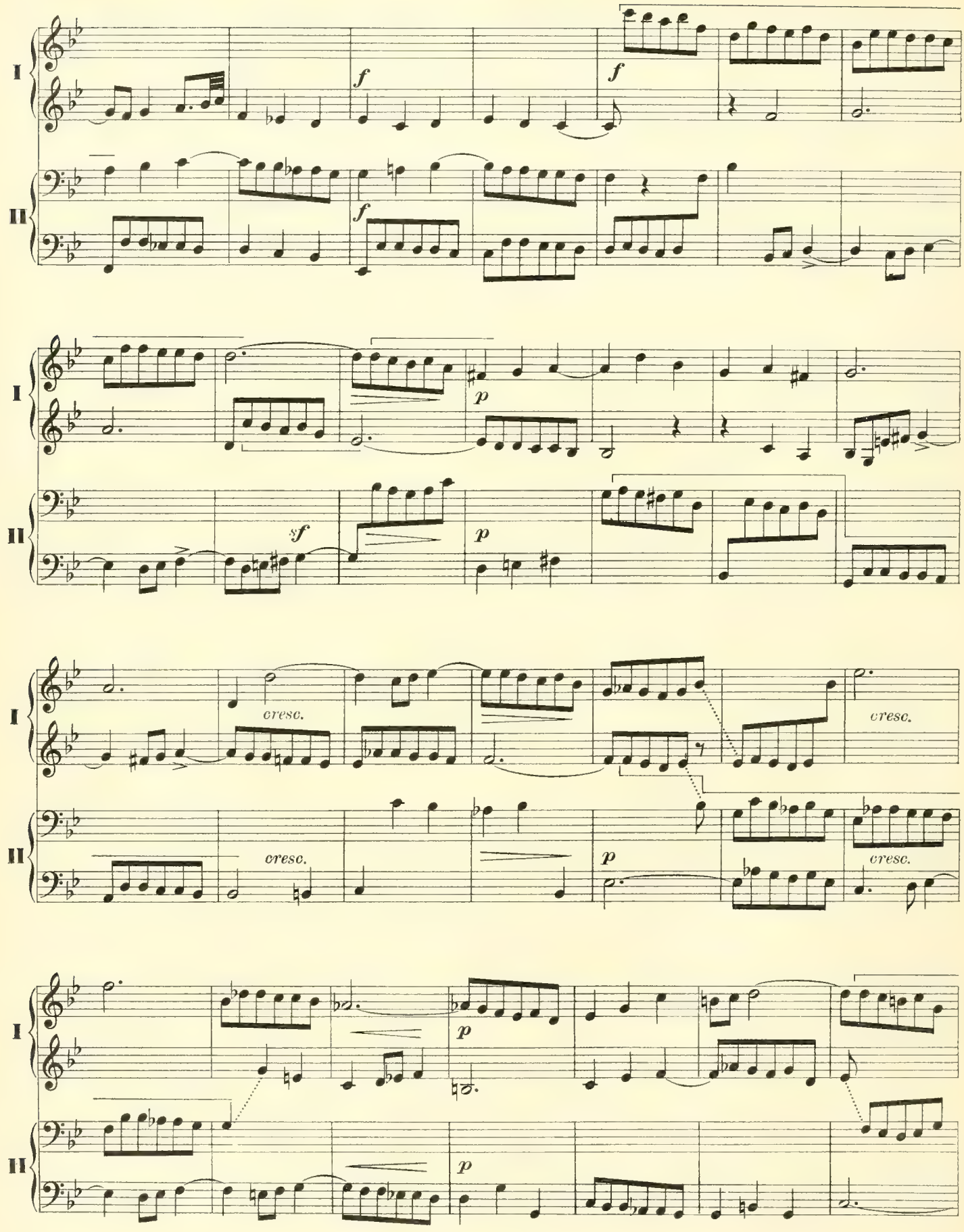


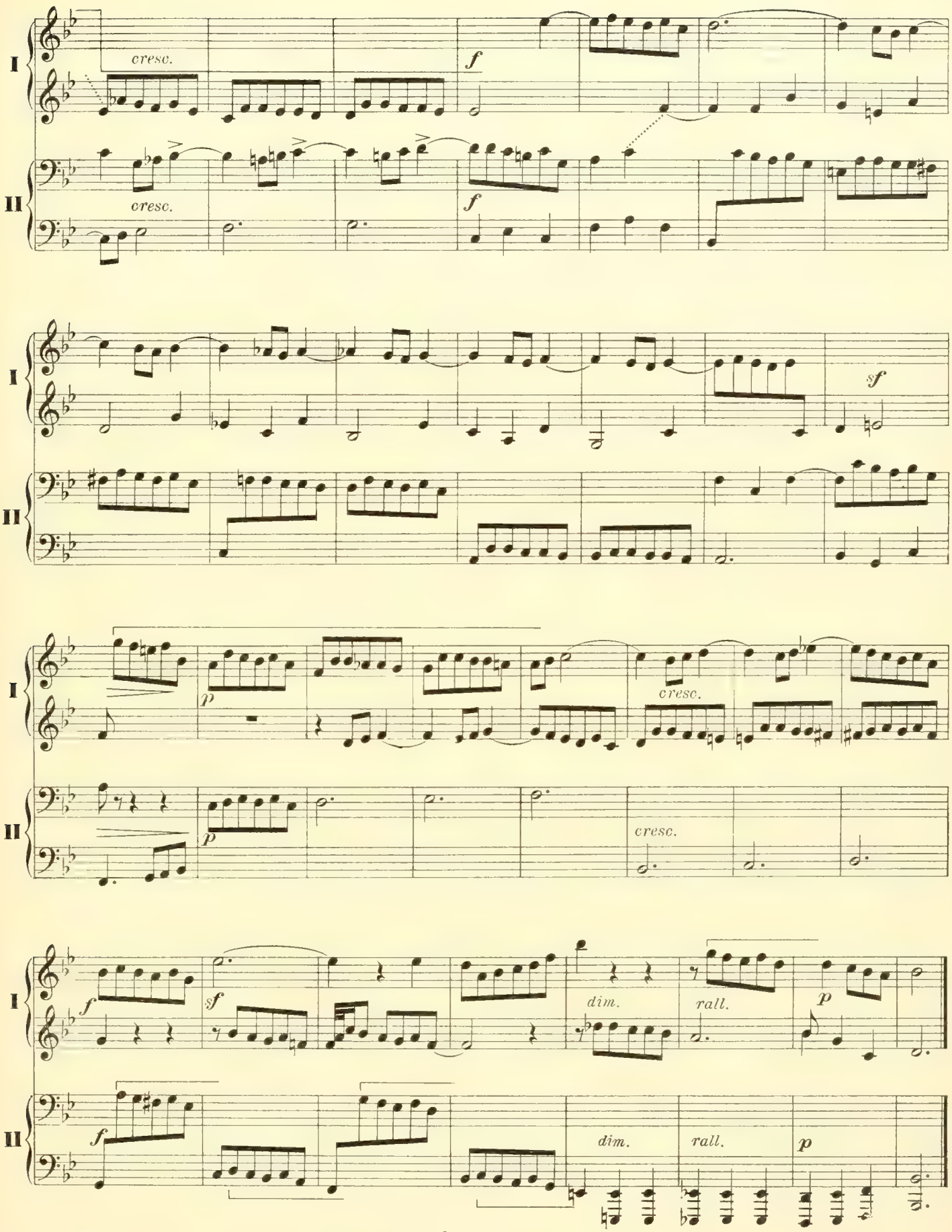
FUGA XXI

A 3 VOCI

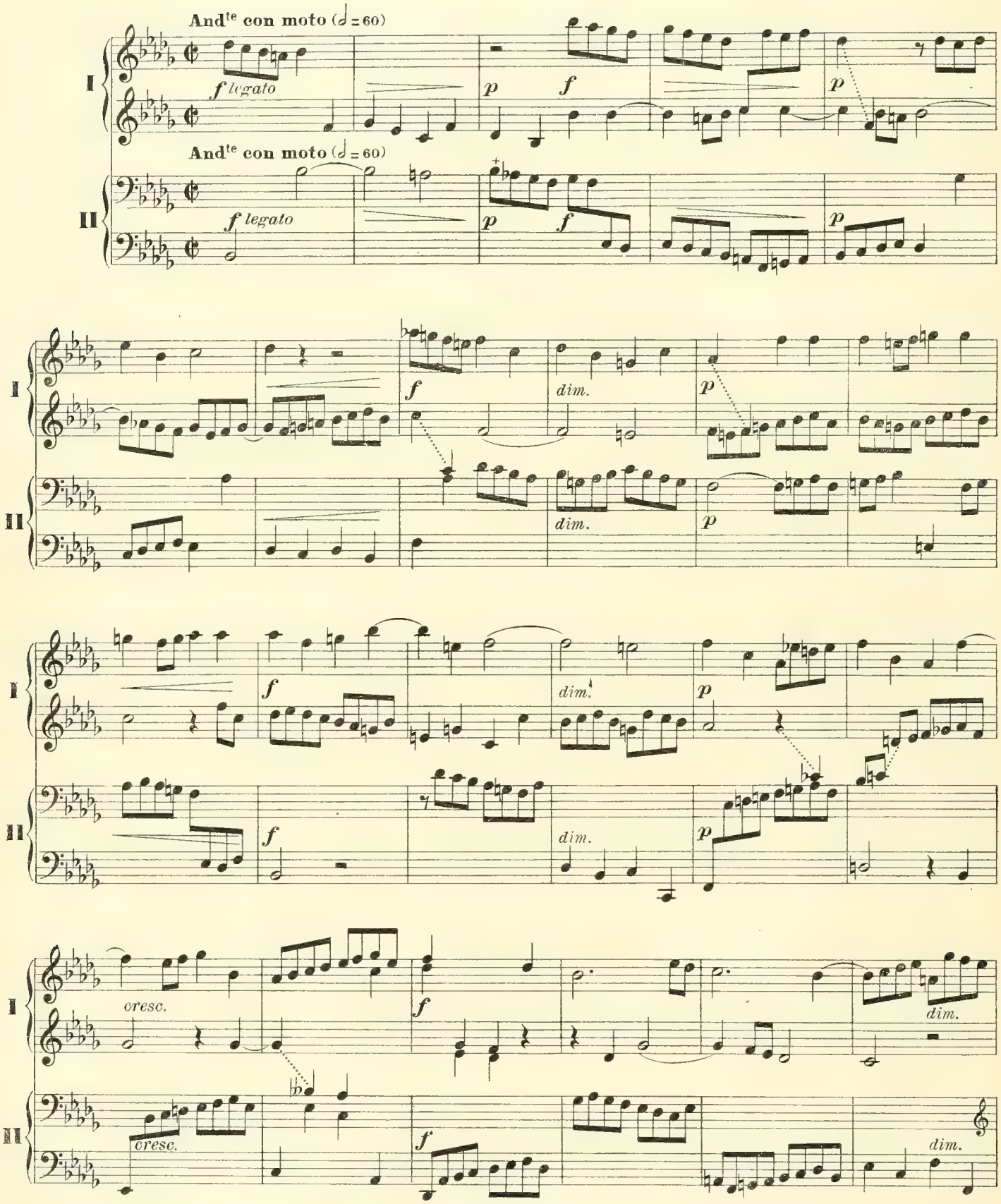


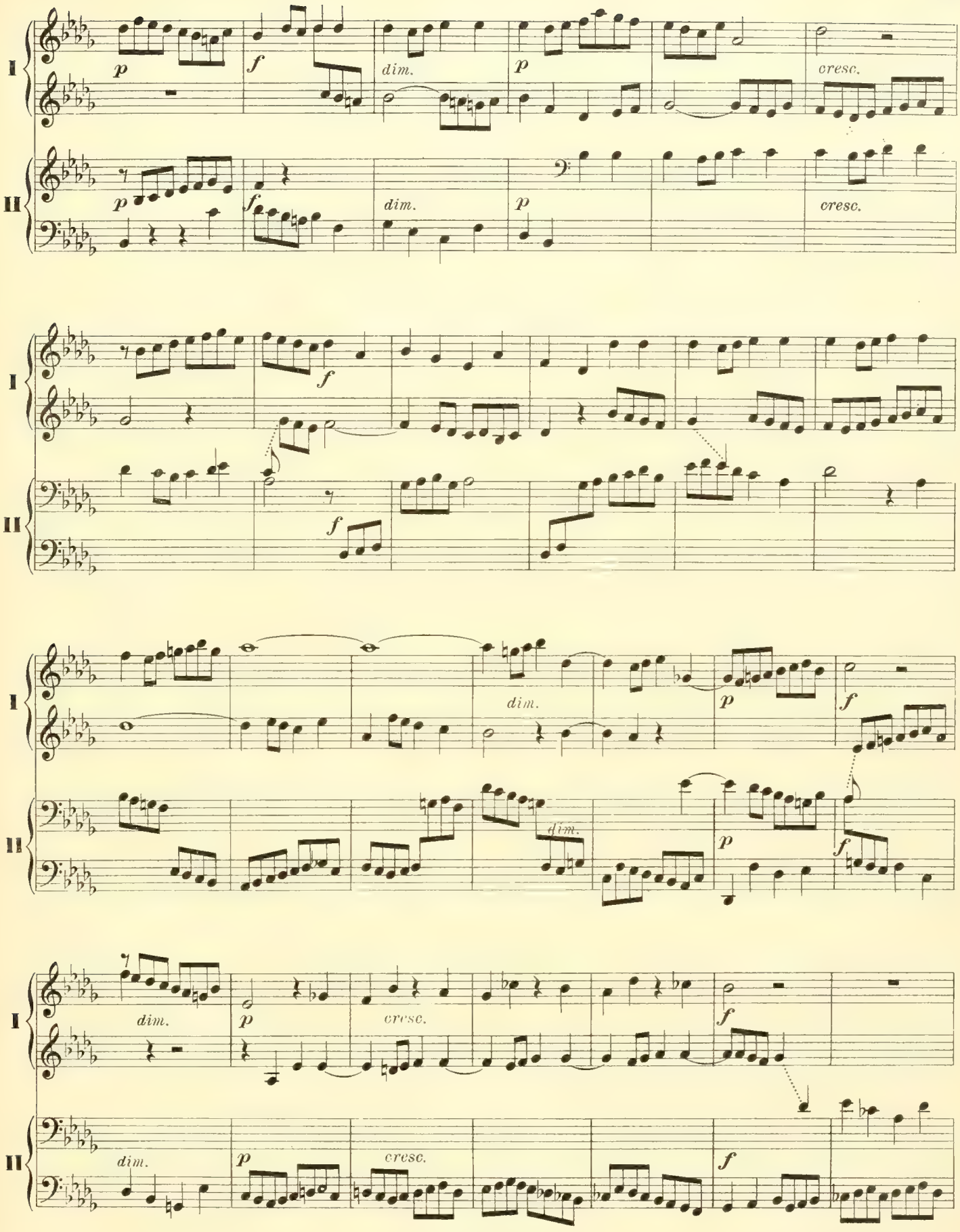

I
II
sempre legato
cresc.
sempre legato
cresc.
mf
simili
p
cresc.
simili
p
cresc.
f
dim.
f
tr
dim.
p
cresc.
p
cresc.

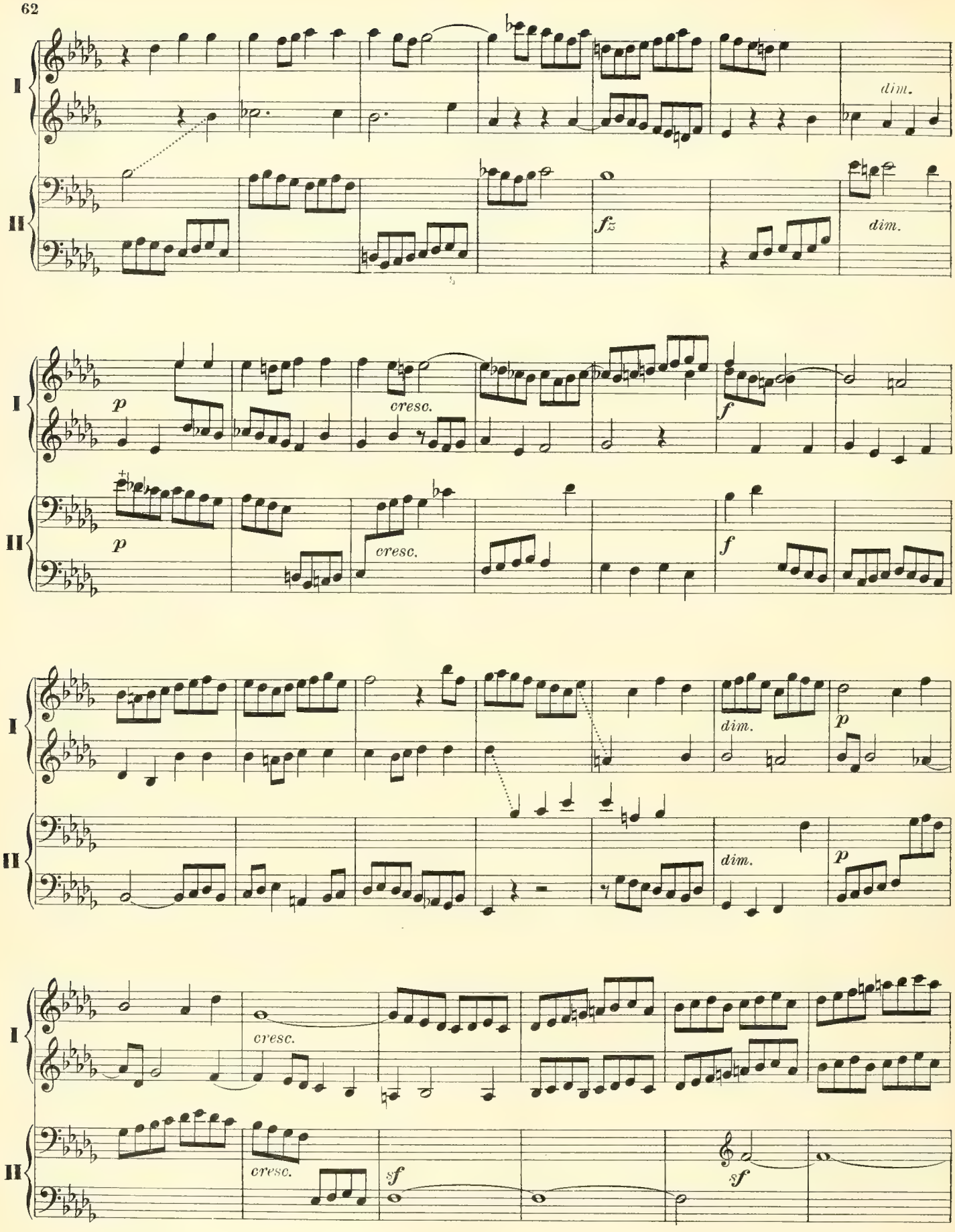

I
II
f
f
f
p
sf
p
cresc.
cresc.
cresc.
cresc.
p
p
p

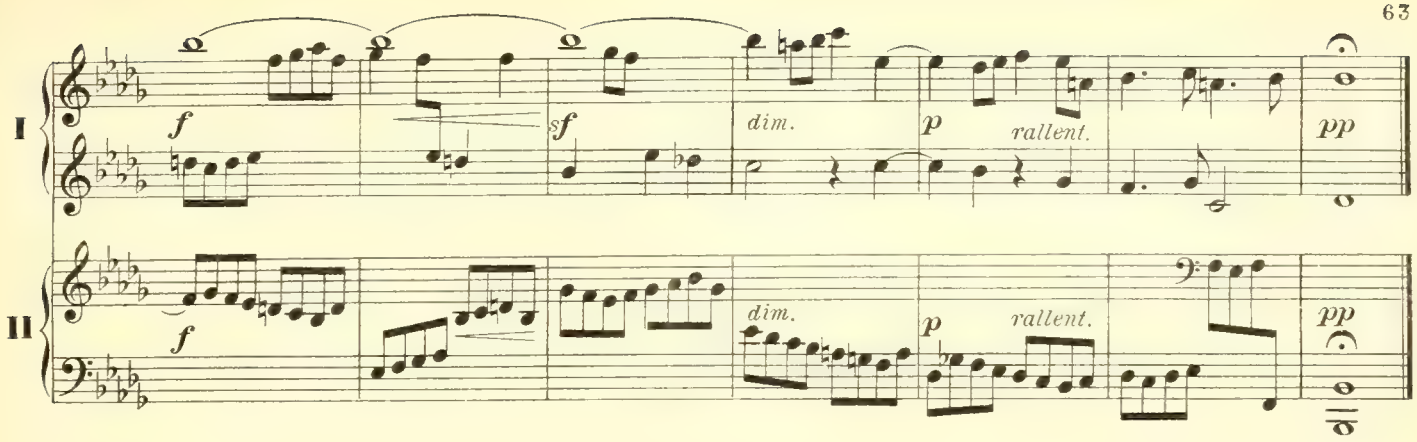

I
II
cresc.
f
cresc.
f
sf
p
cresc.
p
cresc.
f
sf
dim.
rall.
p
f
dim.
rall.
p

PRELUDIO XXII

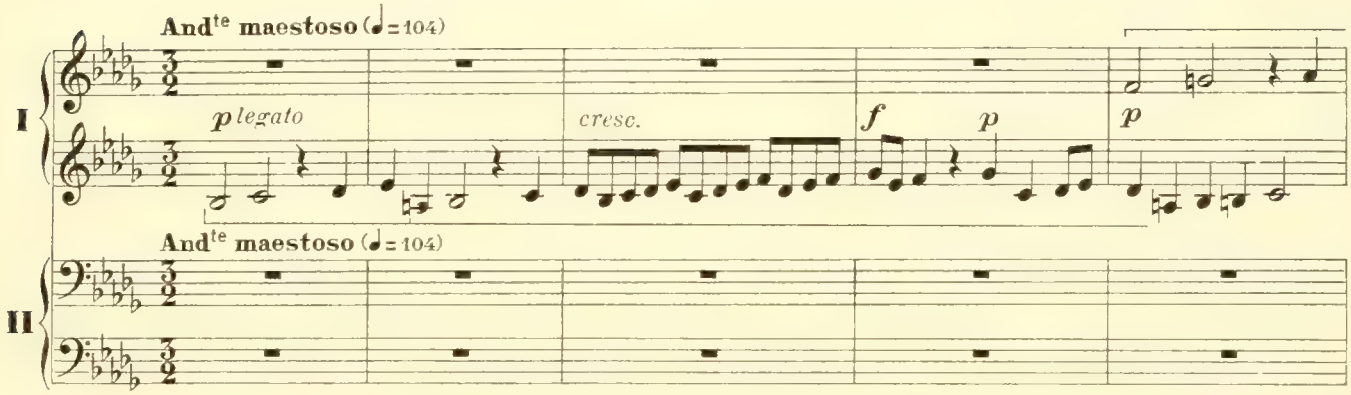


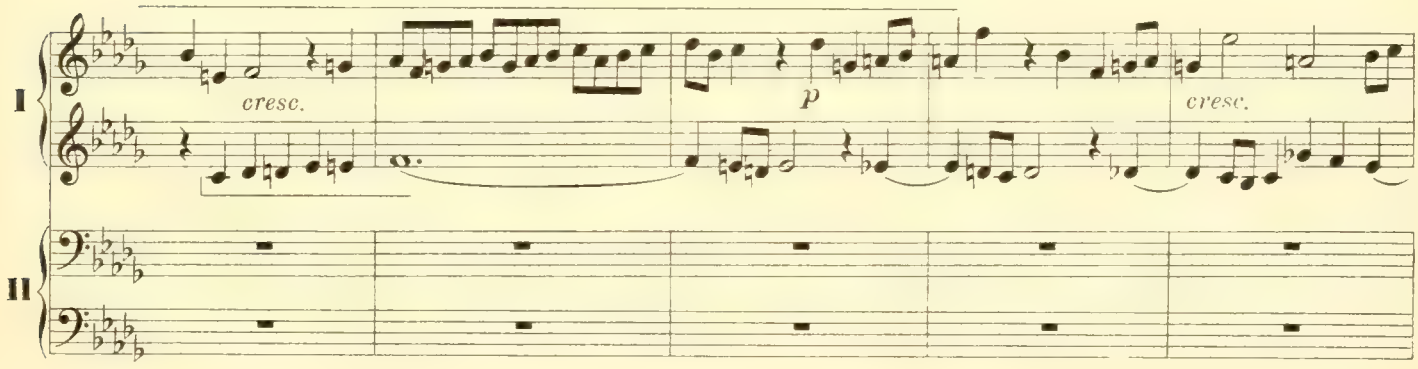

I
II
p
f
dim.
p
cresc.
p
f
dim.
p
cresc.
f
f
dim.
p
f
dim.
p
f
dim.
p
cresc.
f
dim.
p
cresc.
f

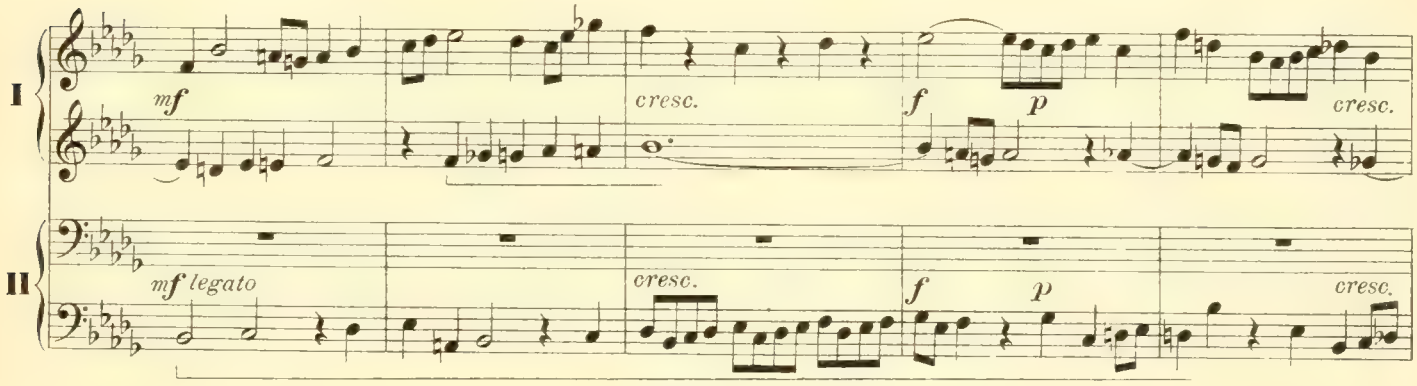

I
II
dim.
fz
dim.
p
cresc.
f
p
cresc.
f
dim.
p
dim.
p
cresc.
cresc.
sf
sf

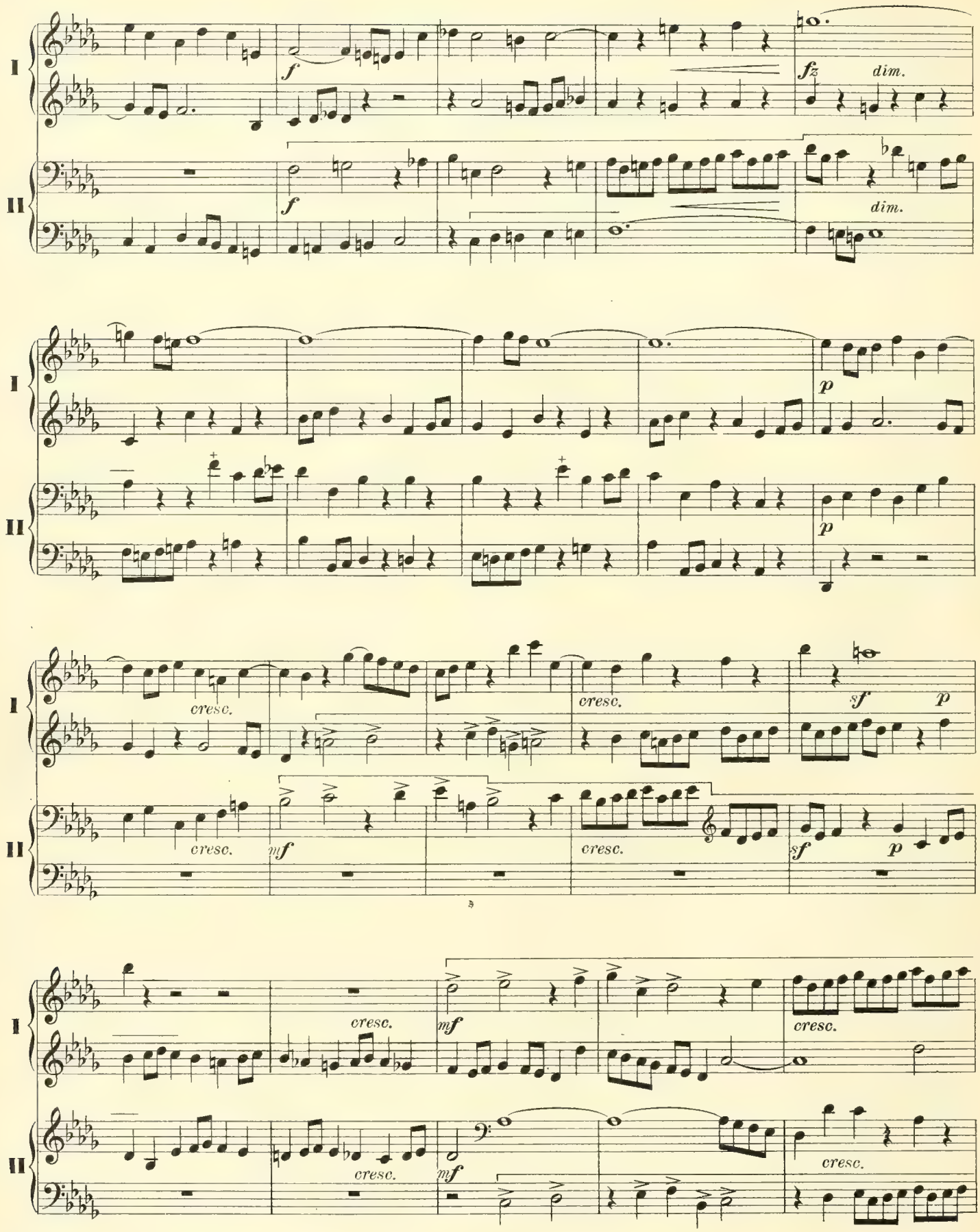


FUGA XXII
A 4 VOCI








I
II
f
fz
dim.
p
cresc.
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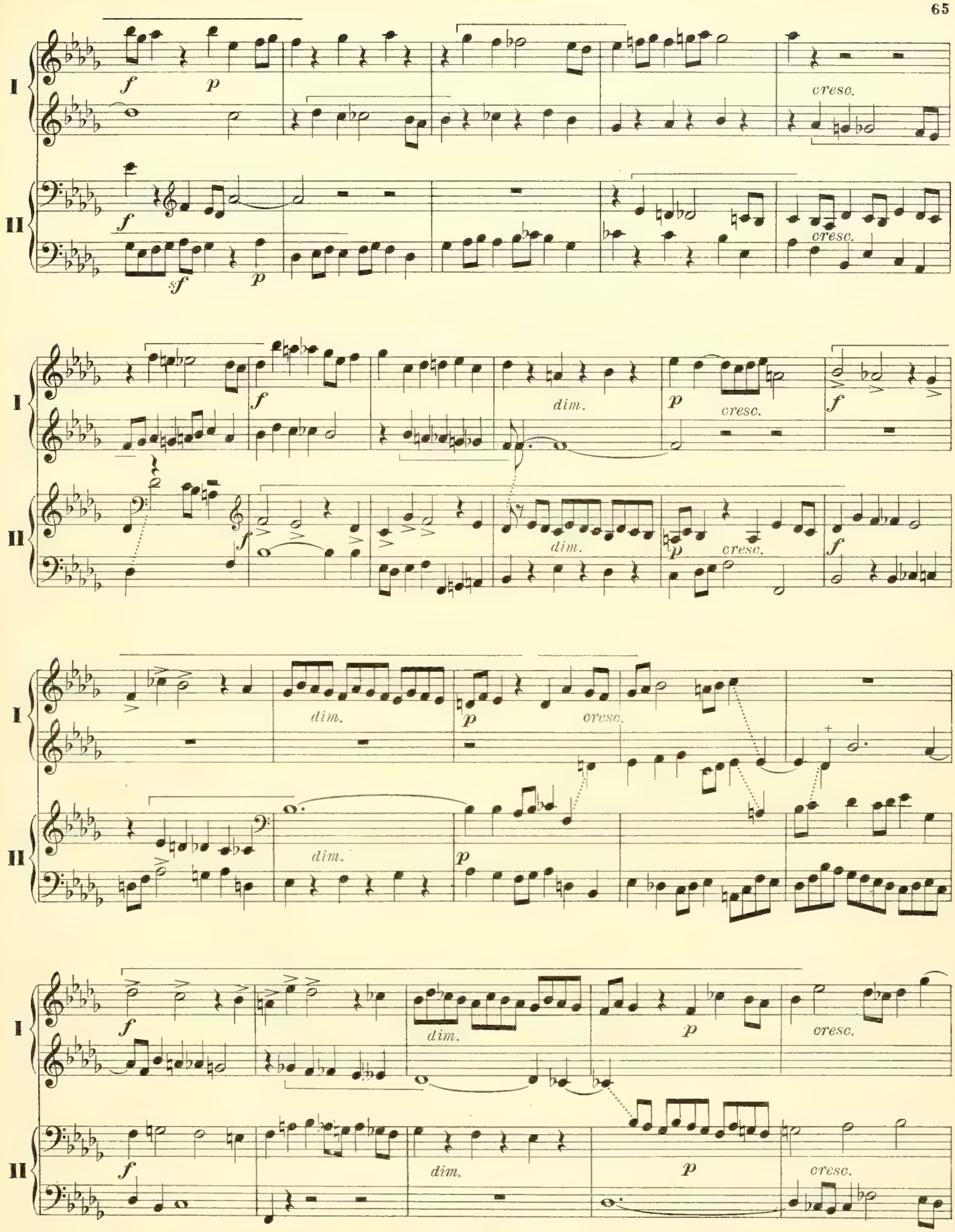
sf


I
II
f
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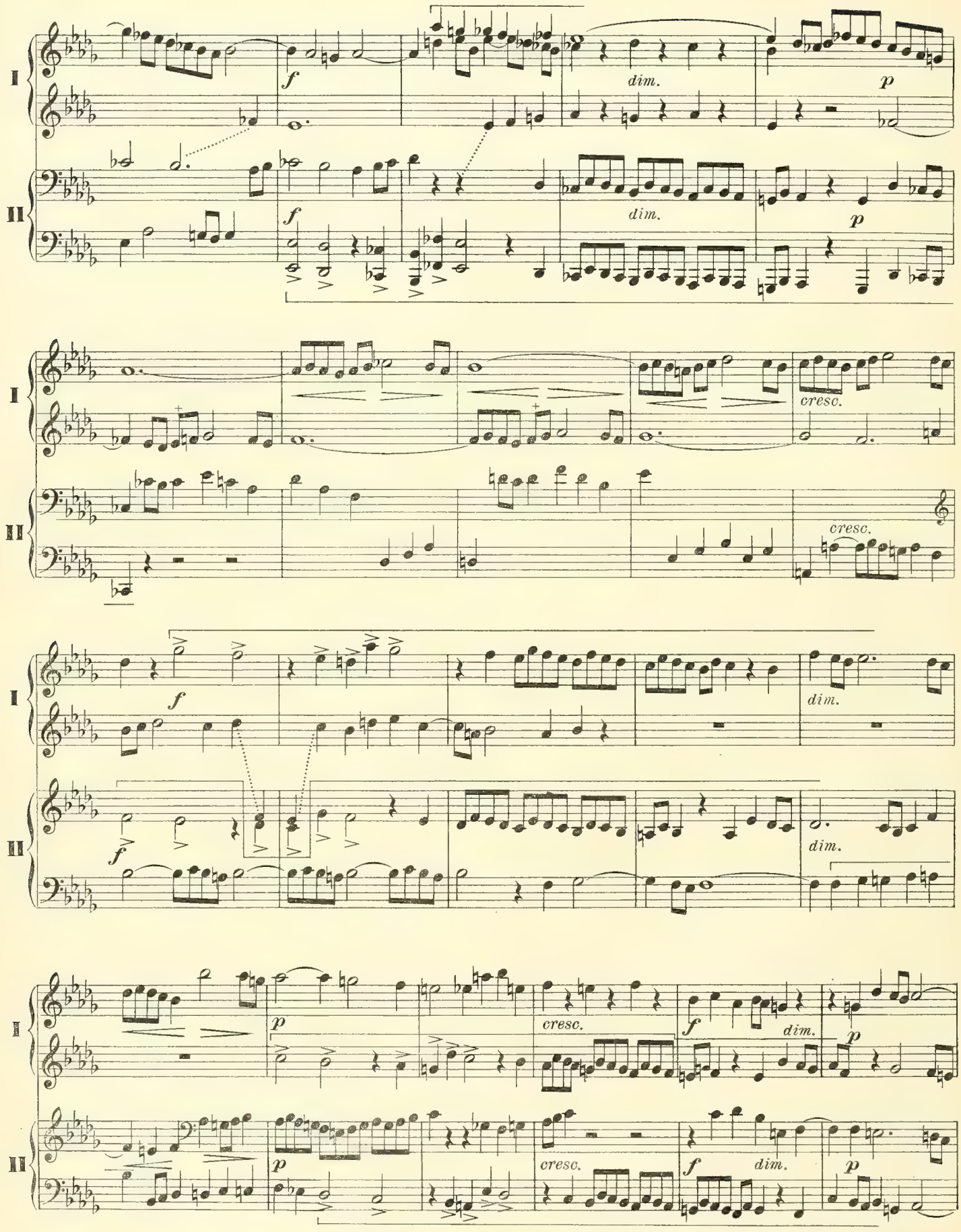
sf
cresc.
dim.


I
II
f
dim.
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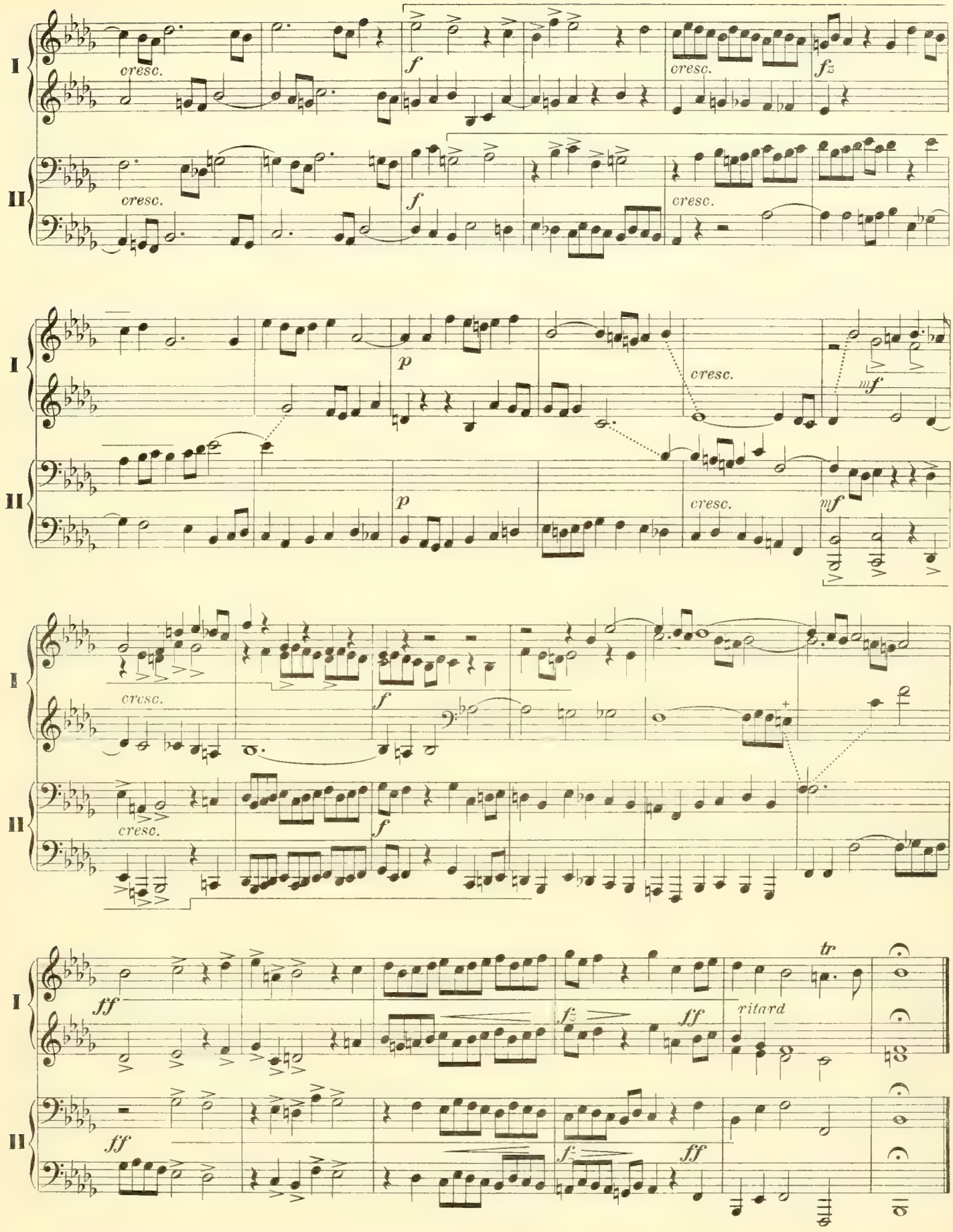
cresc.


I
II
cresc.
f
fz
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mf
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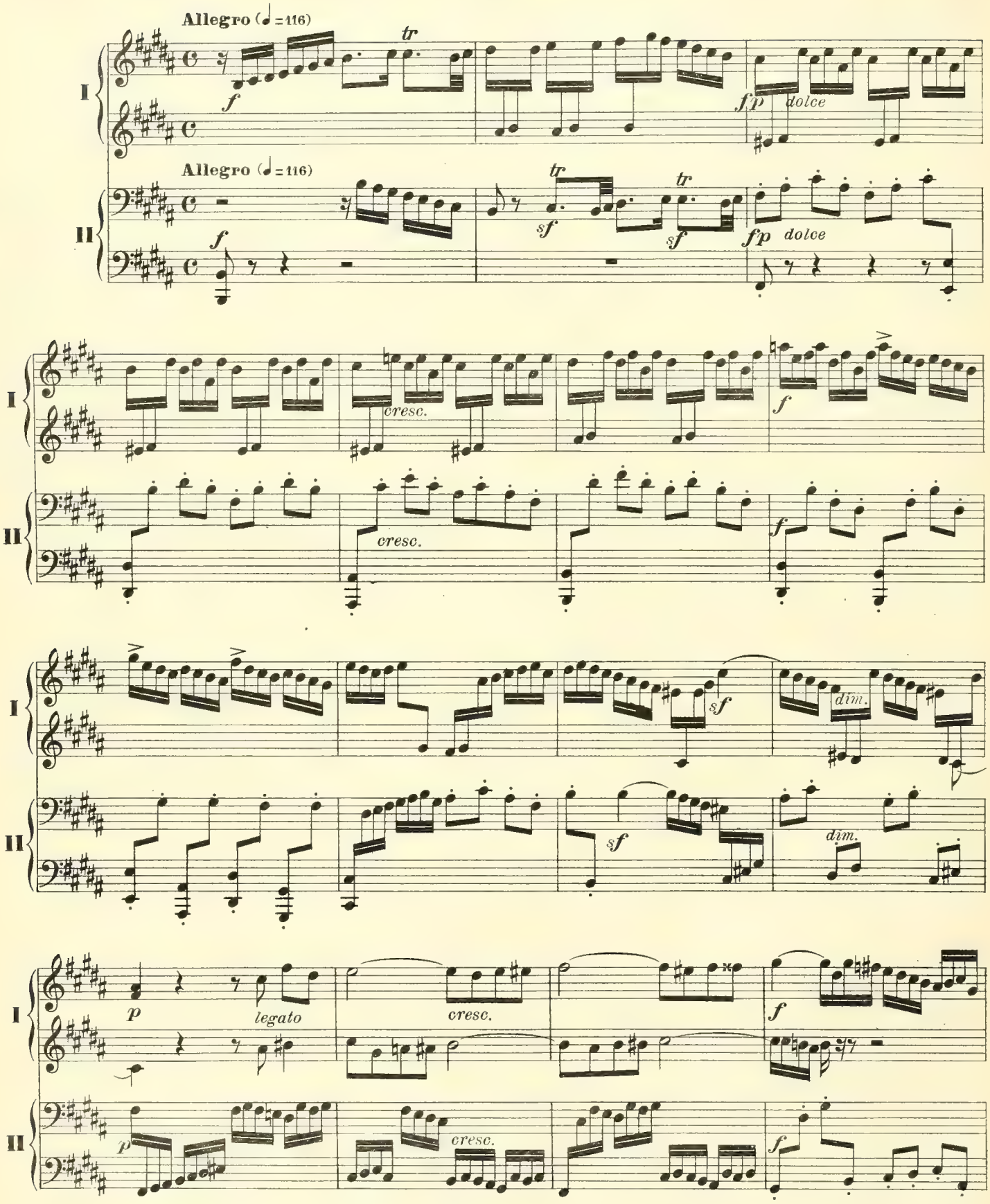
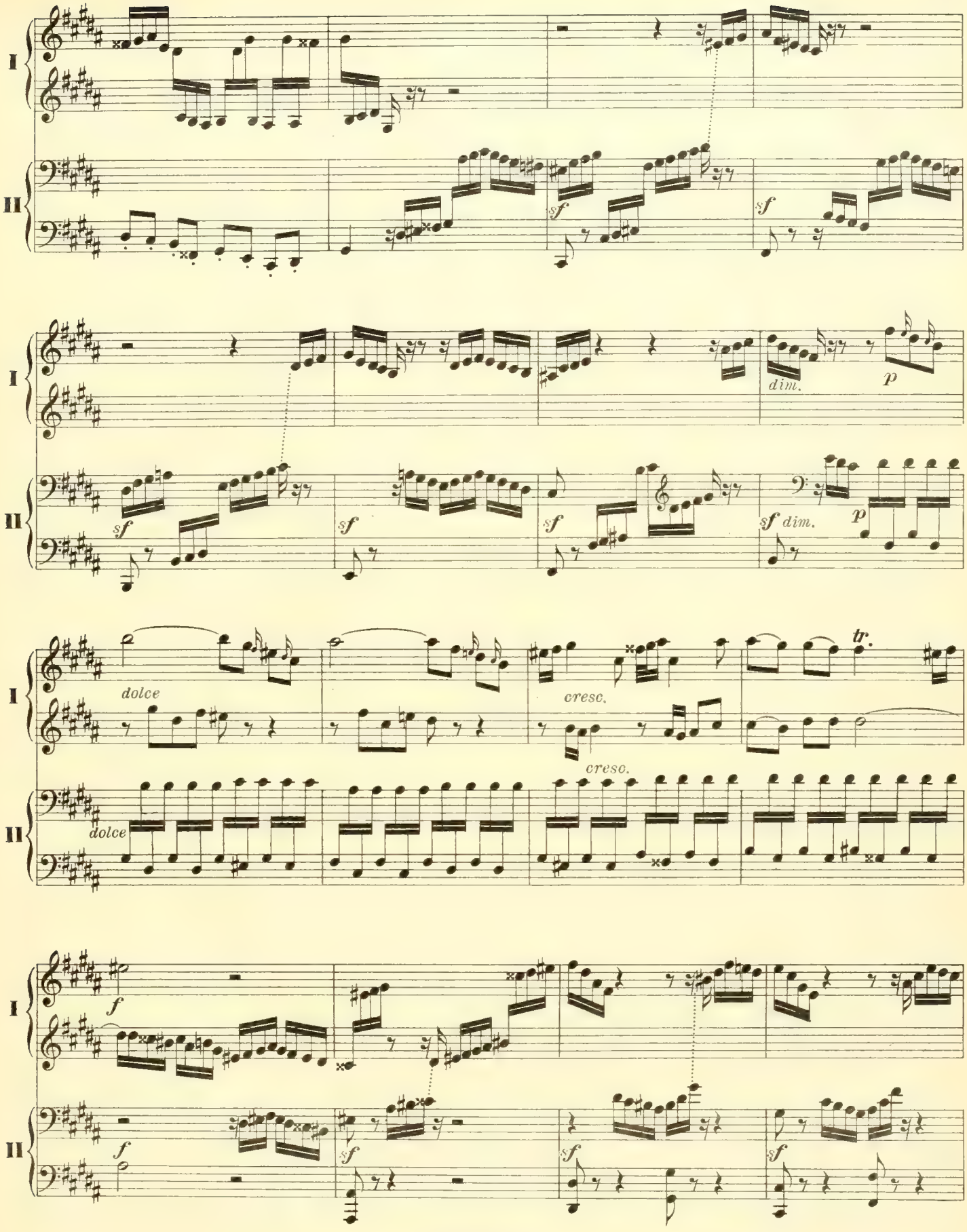
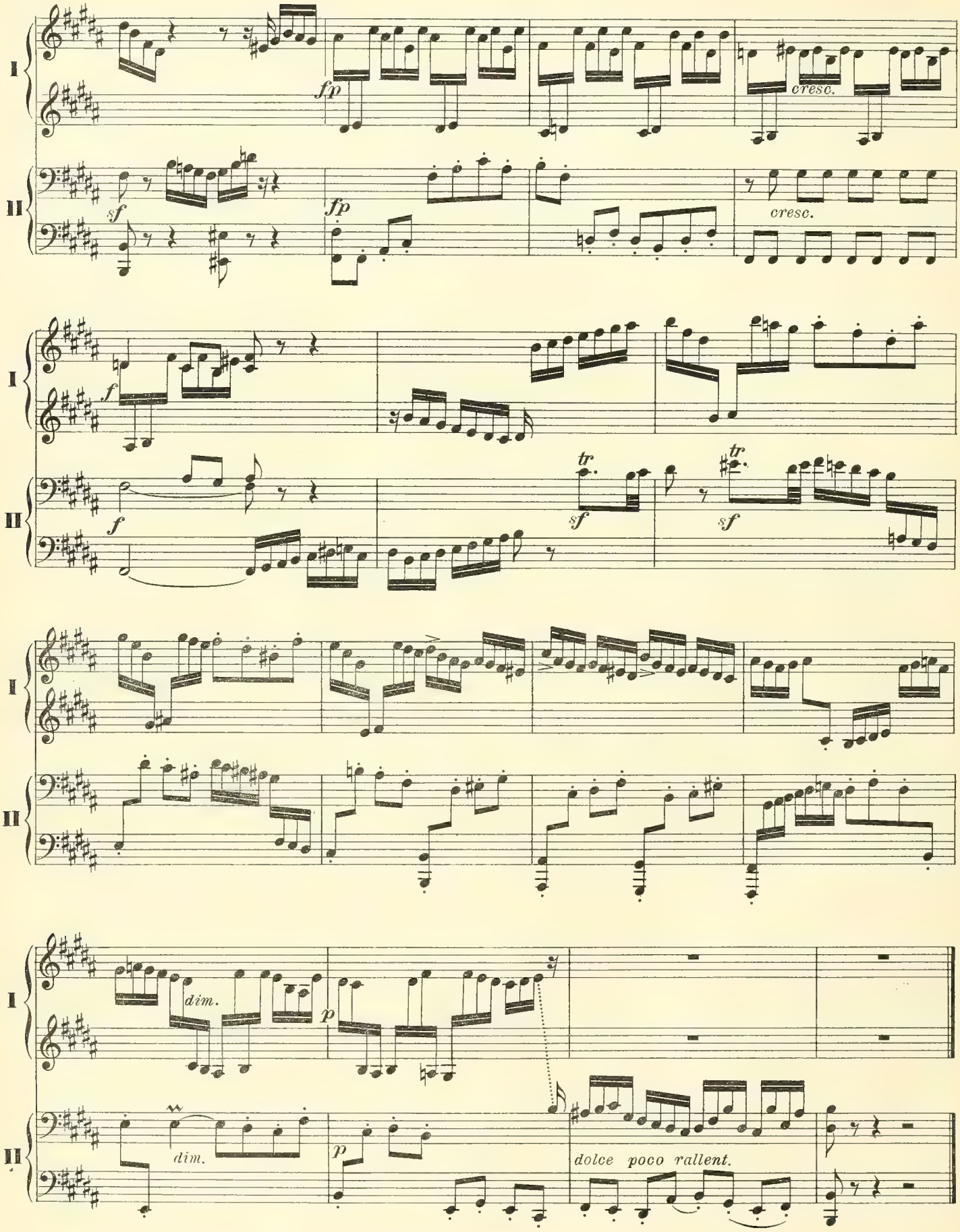
ritard
tr

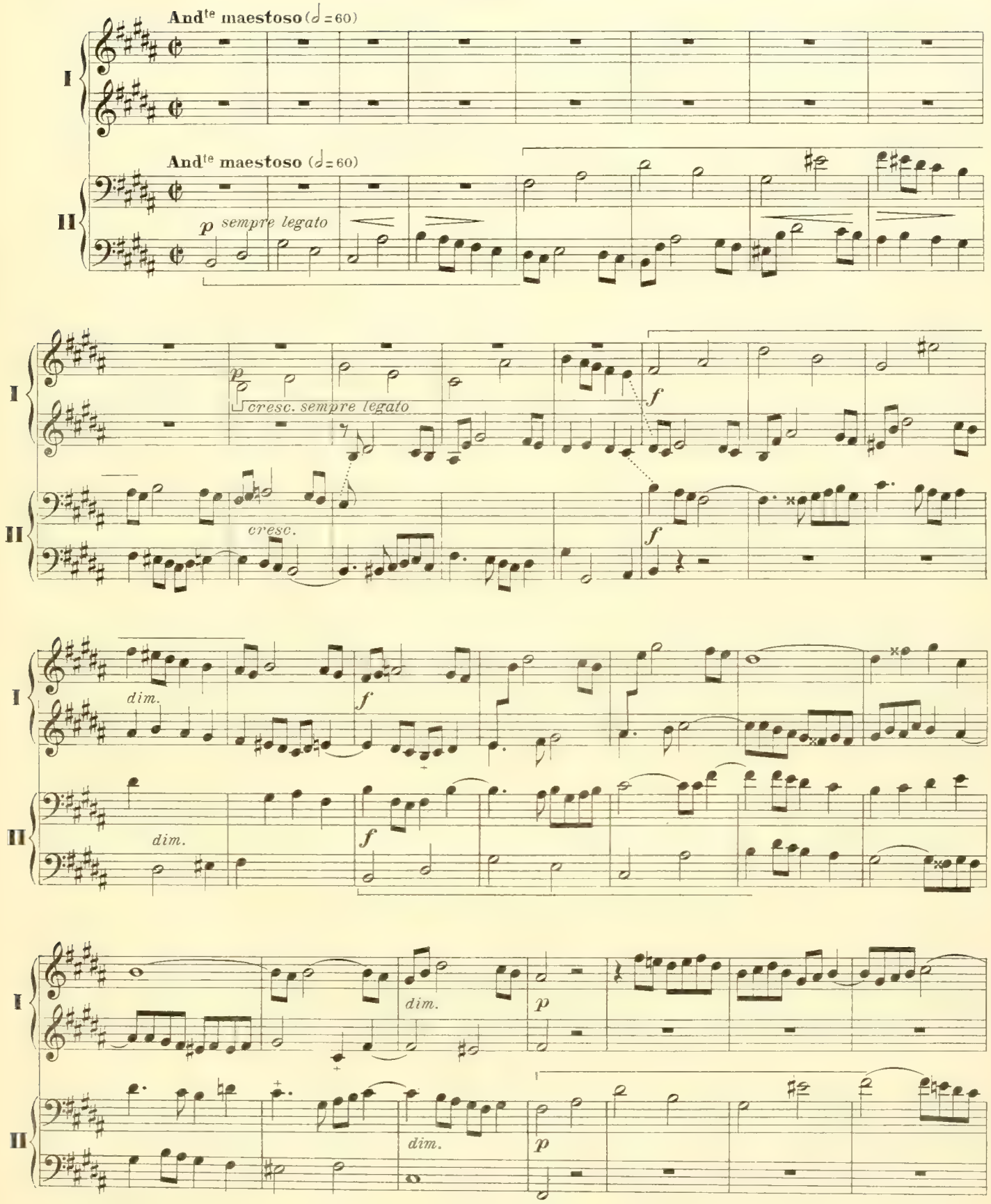
PRELUDIO XXIII

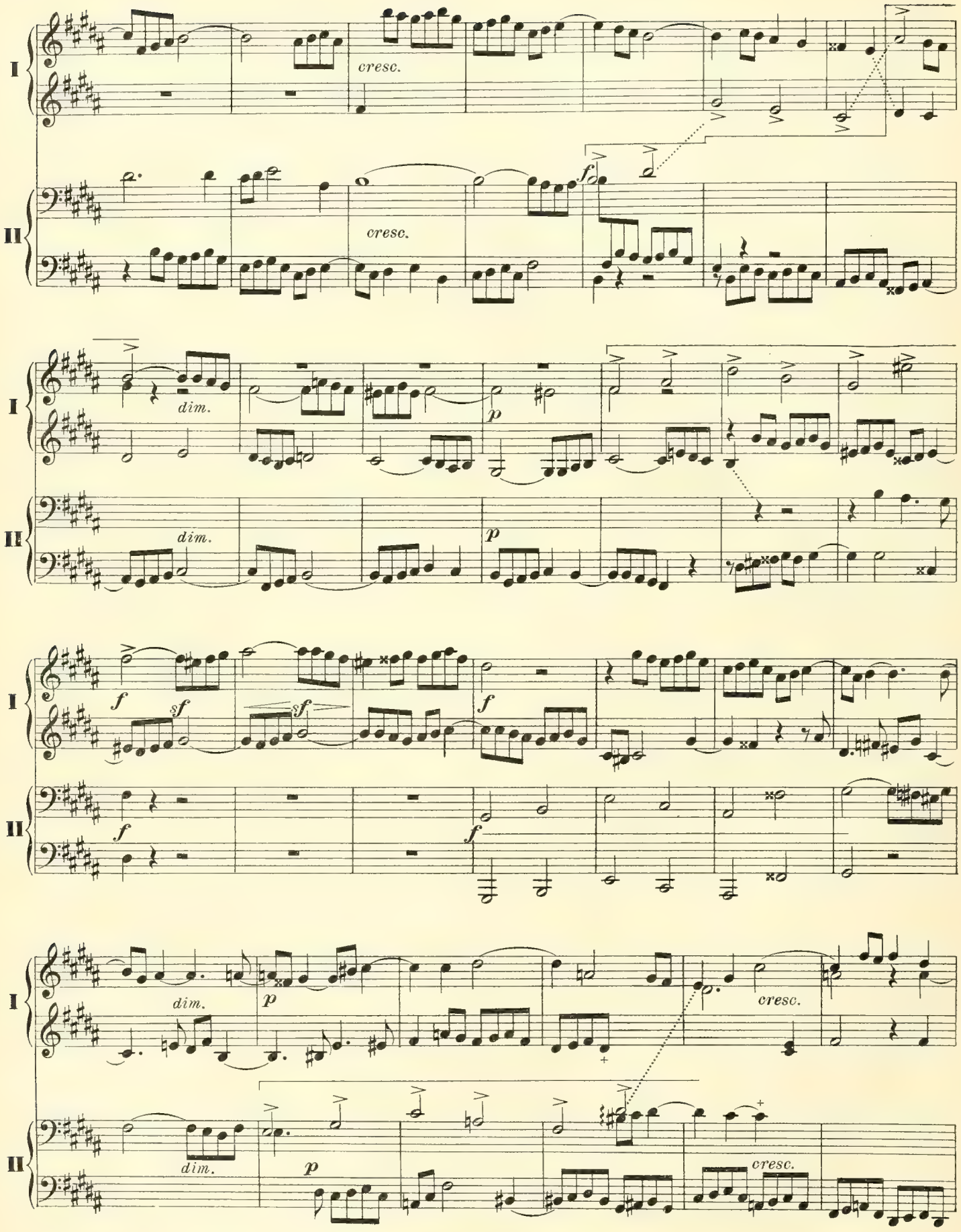


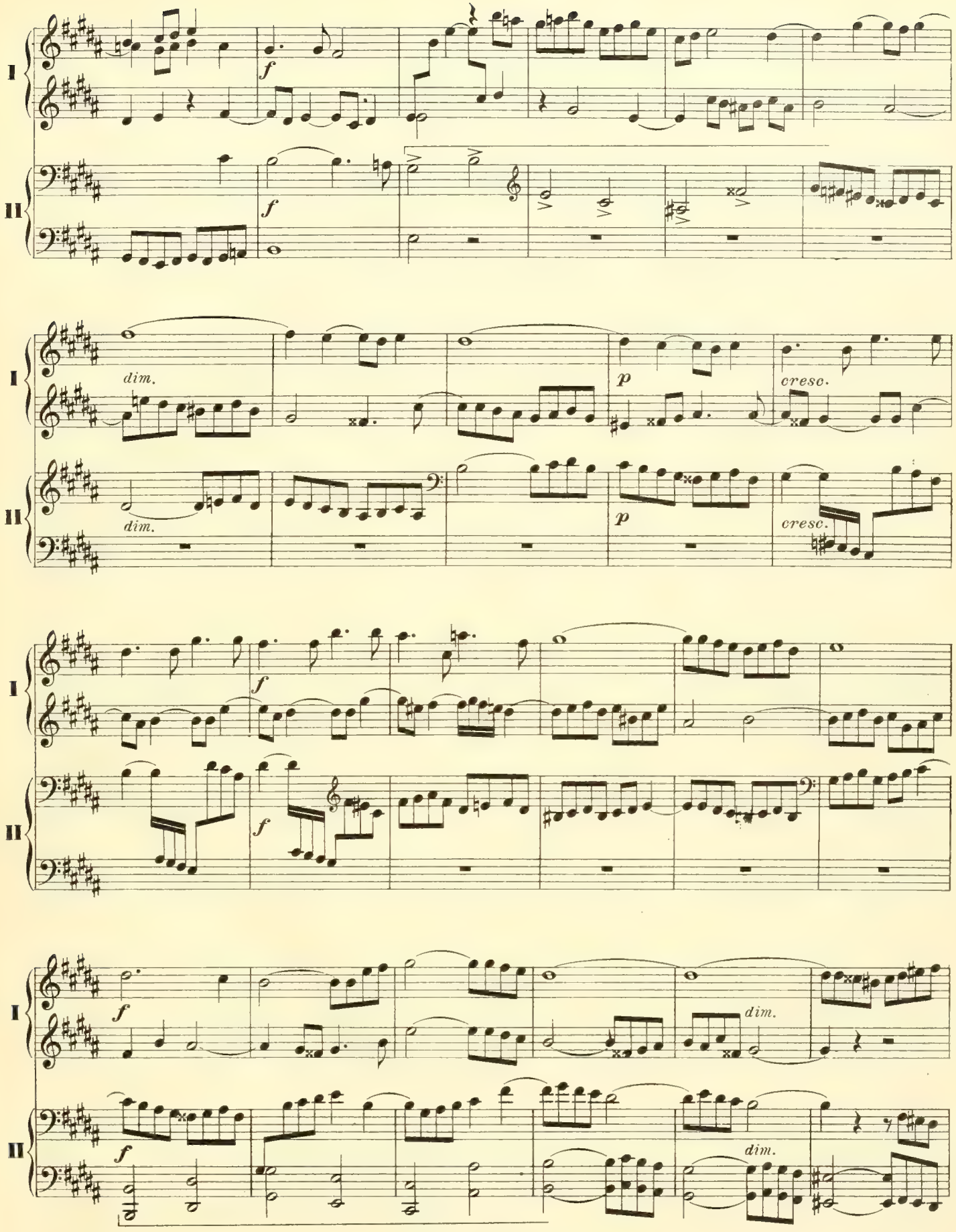

I
II
sf
dim.
p
dolce
cresc.
tr.
f


I
II
fp
cresc.
sf
fp
cresc.
f
f
tr
sf
tr
sf
dim.
p
dim.
p
dolce poco rallent.

FUGA XXIII
A 4 VOCI




I
II
cresc.
cresc.
f
dim.
p
dim.
p
f
sf
sf
f
f
f
dim.
p
cresc.
dim.
p
cresc.


I
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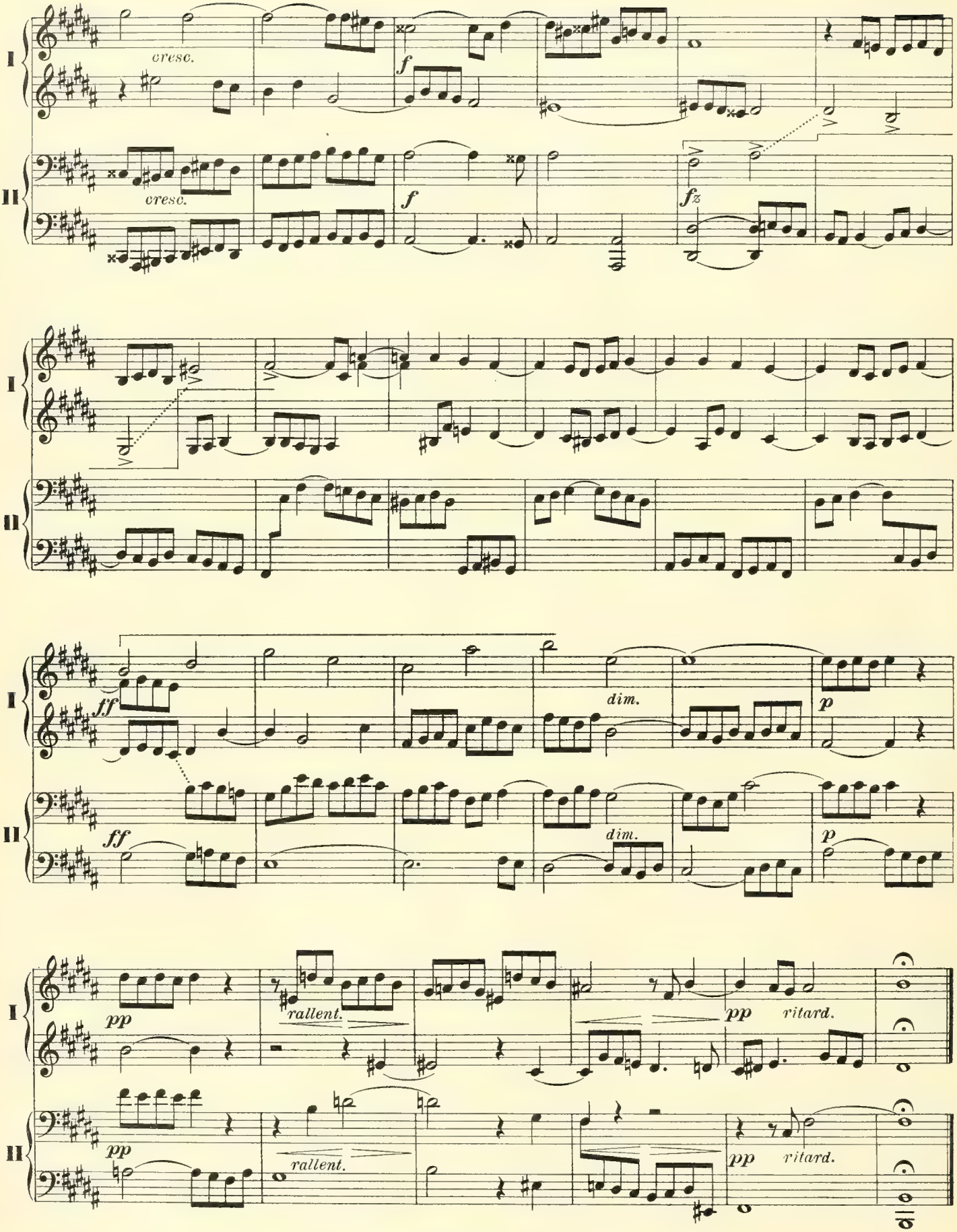
dim.


I
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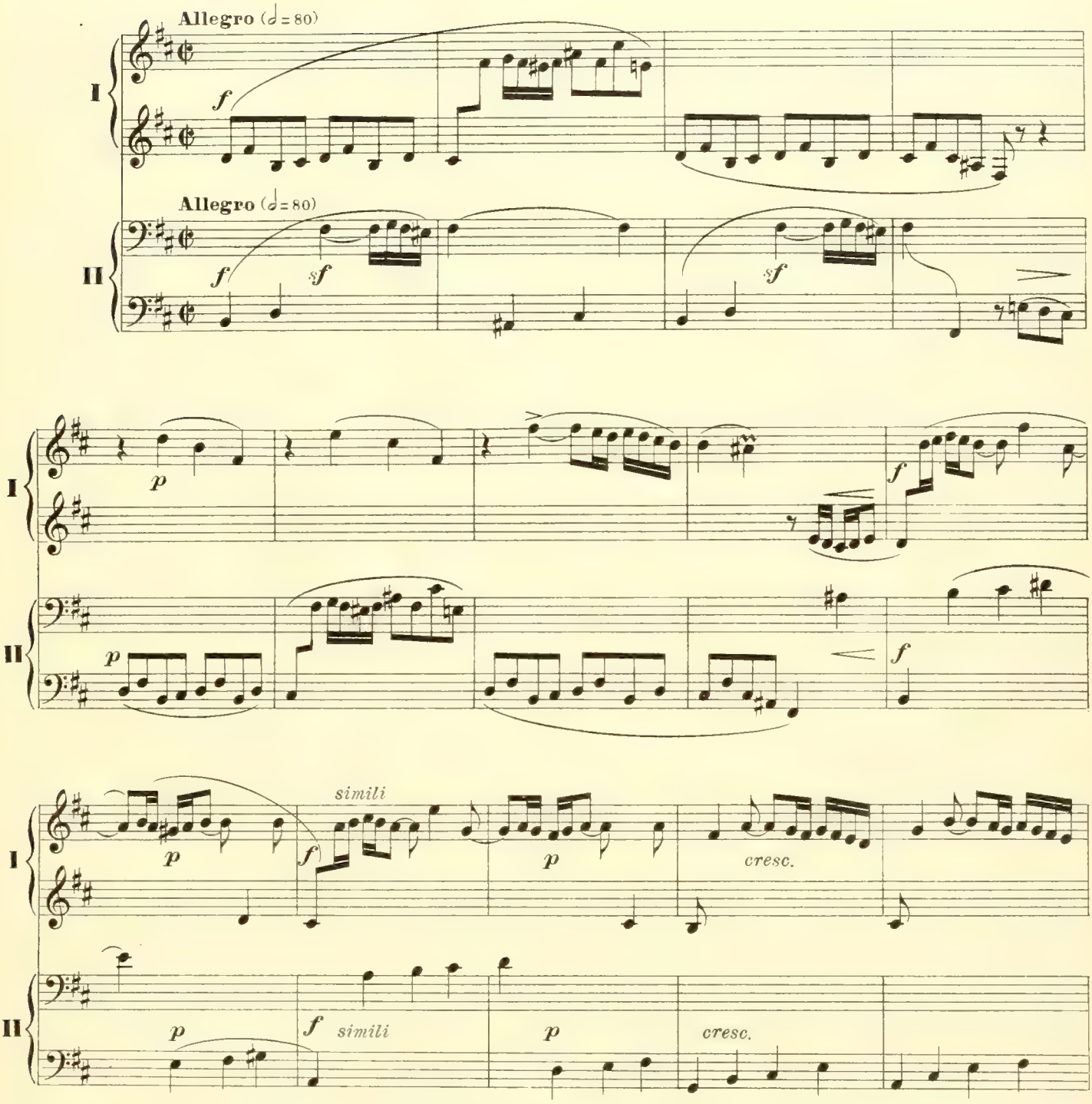
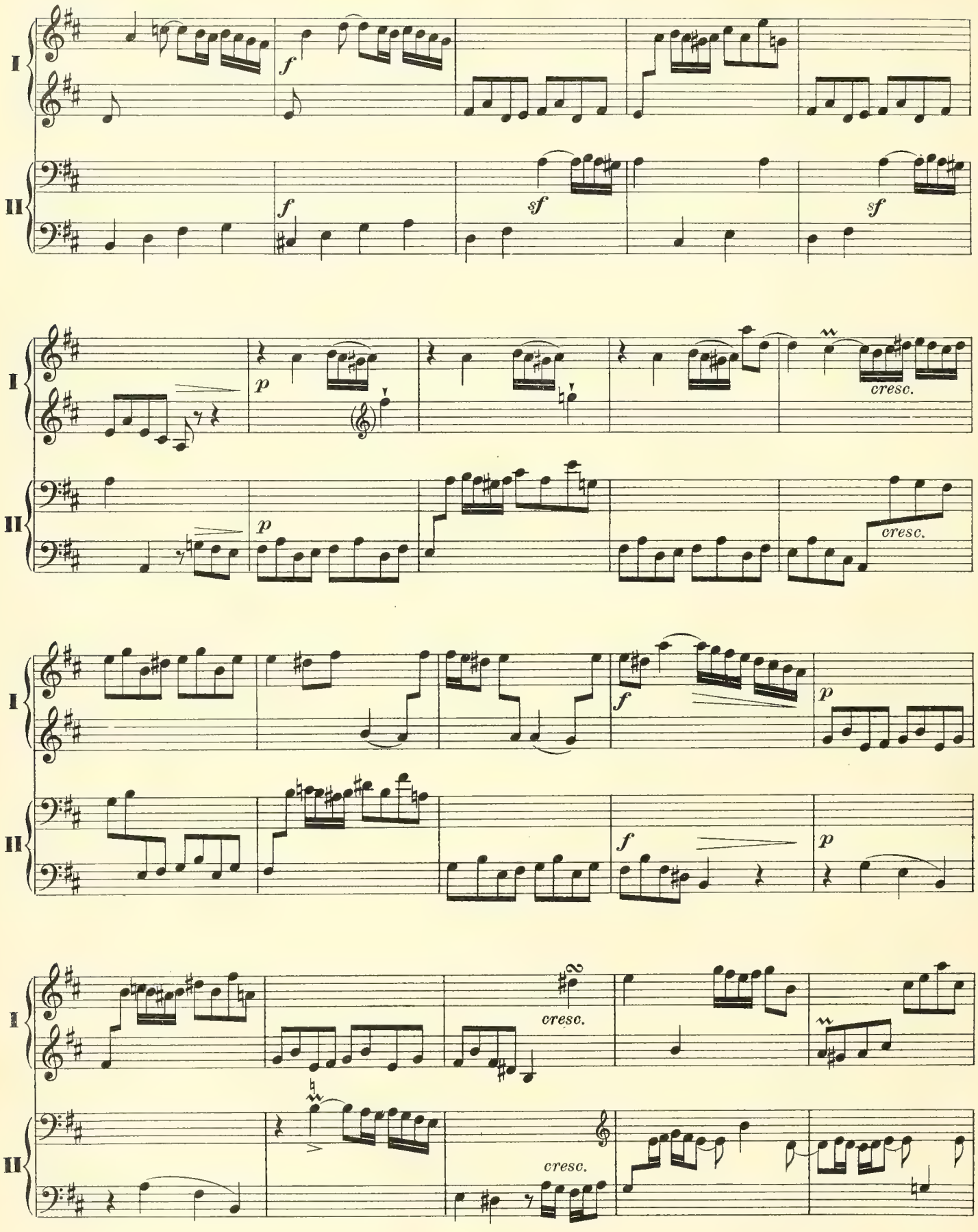
rallent.
rallent.
pp ritard.
pp ritard.

PRELUDIO XXIV

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cresc.
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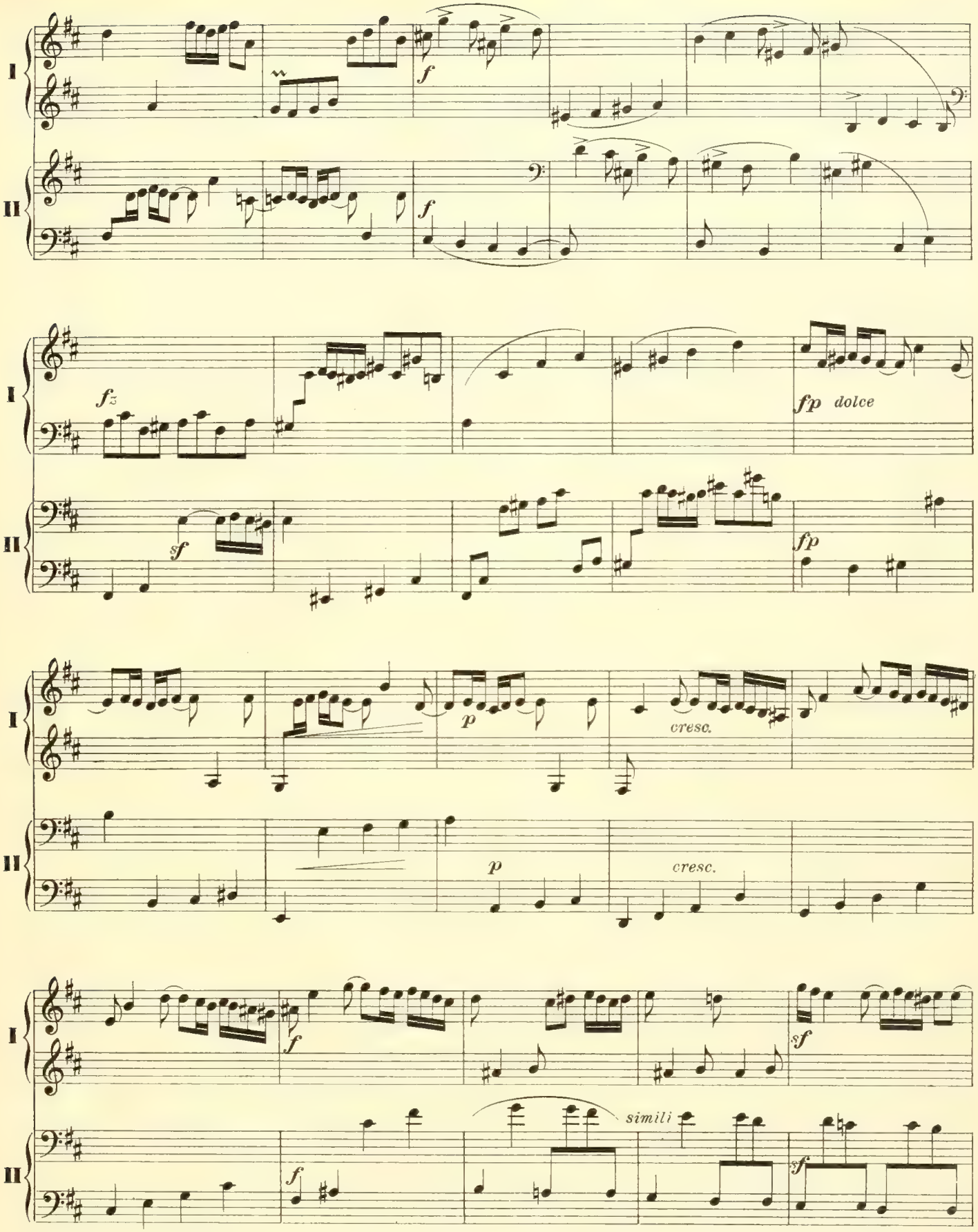
cresc.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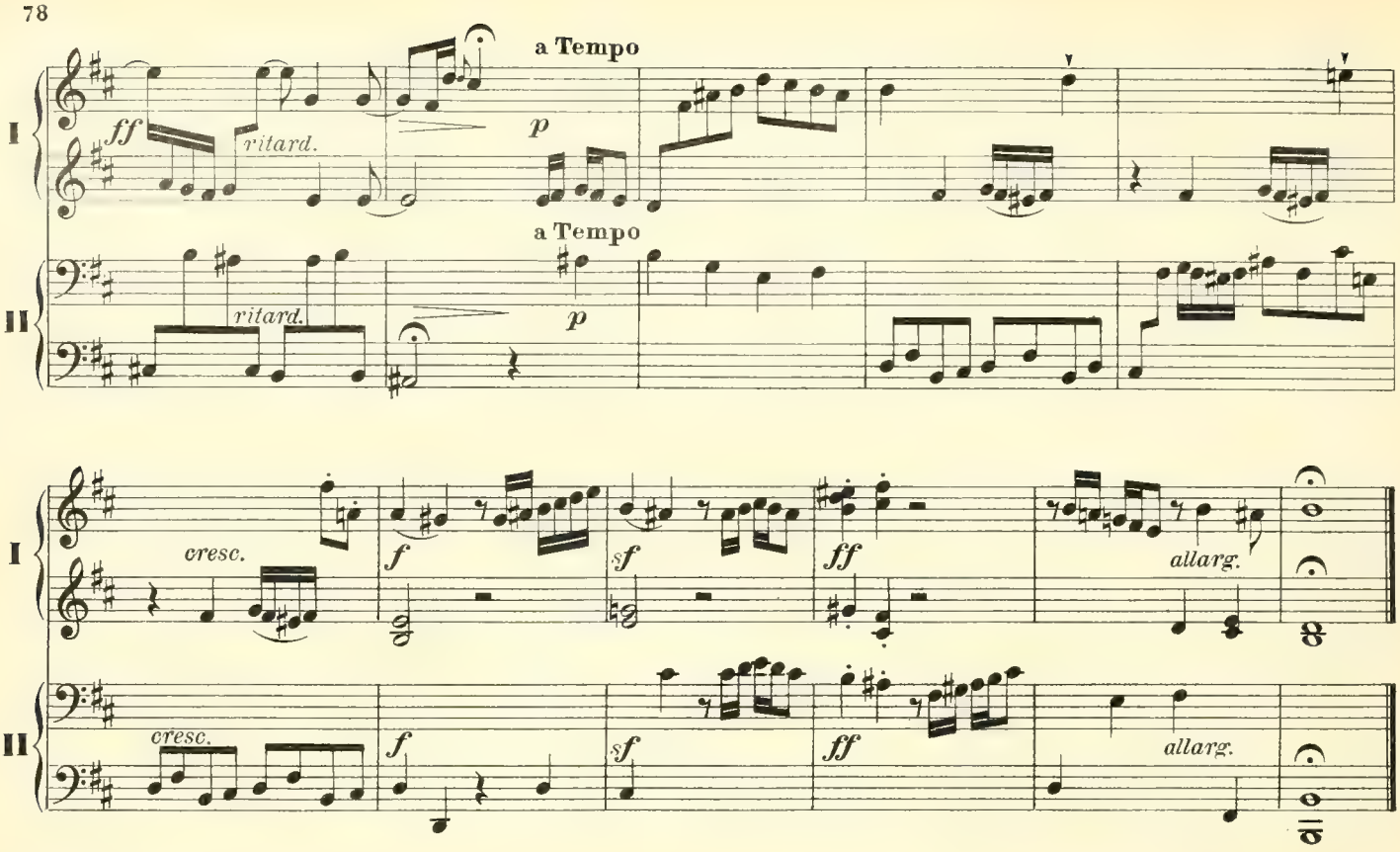
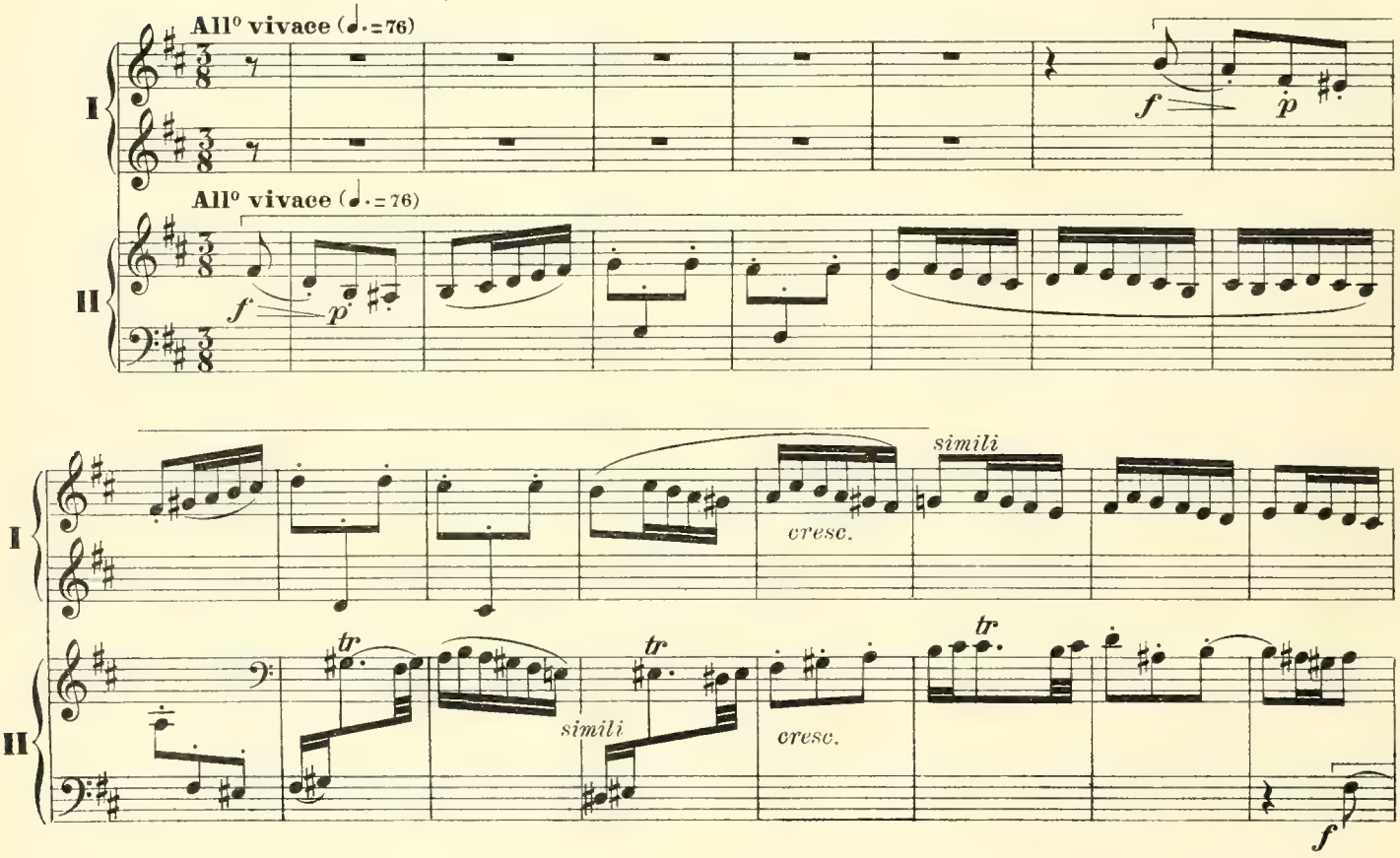
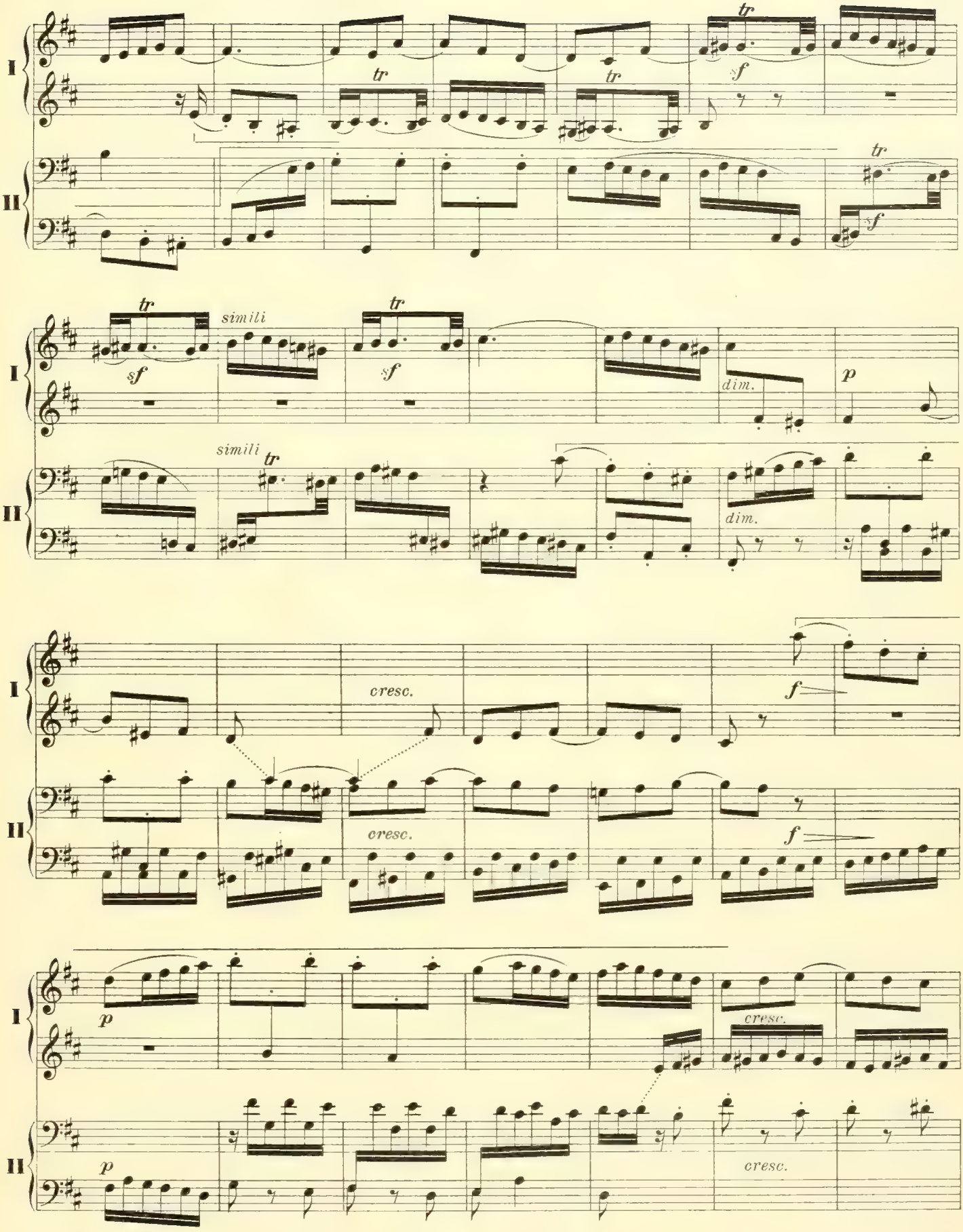
simili



FUGA XXIV

A 3 VOCI

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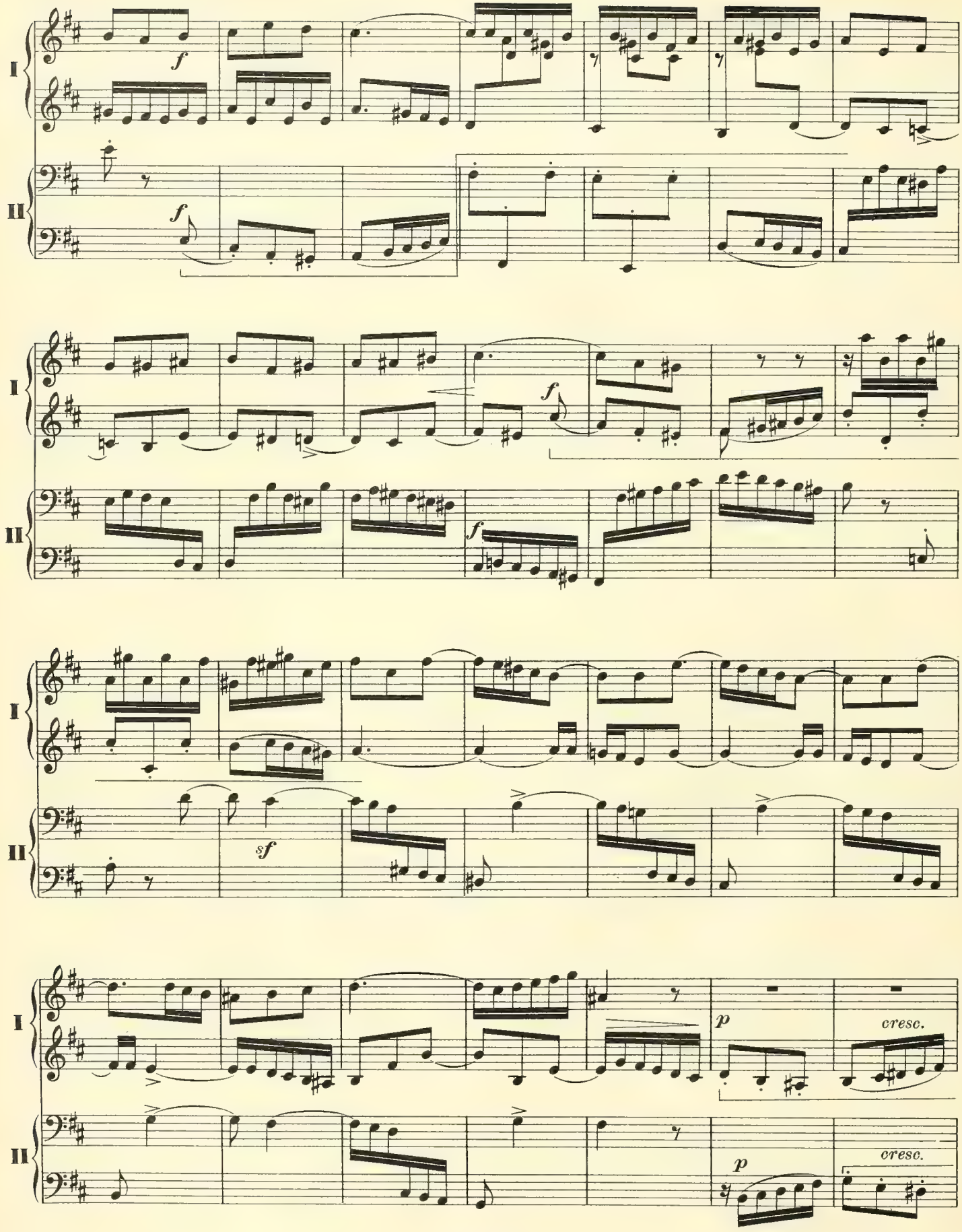
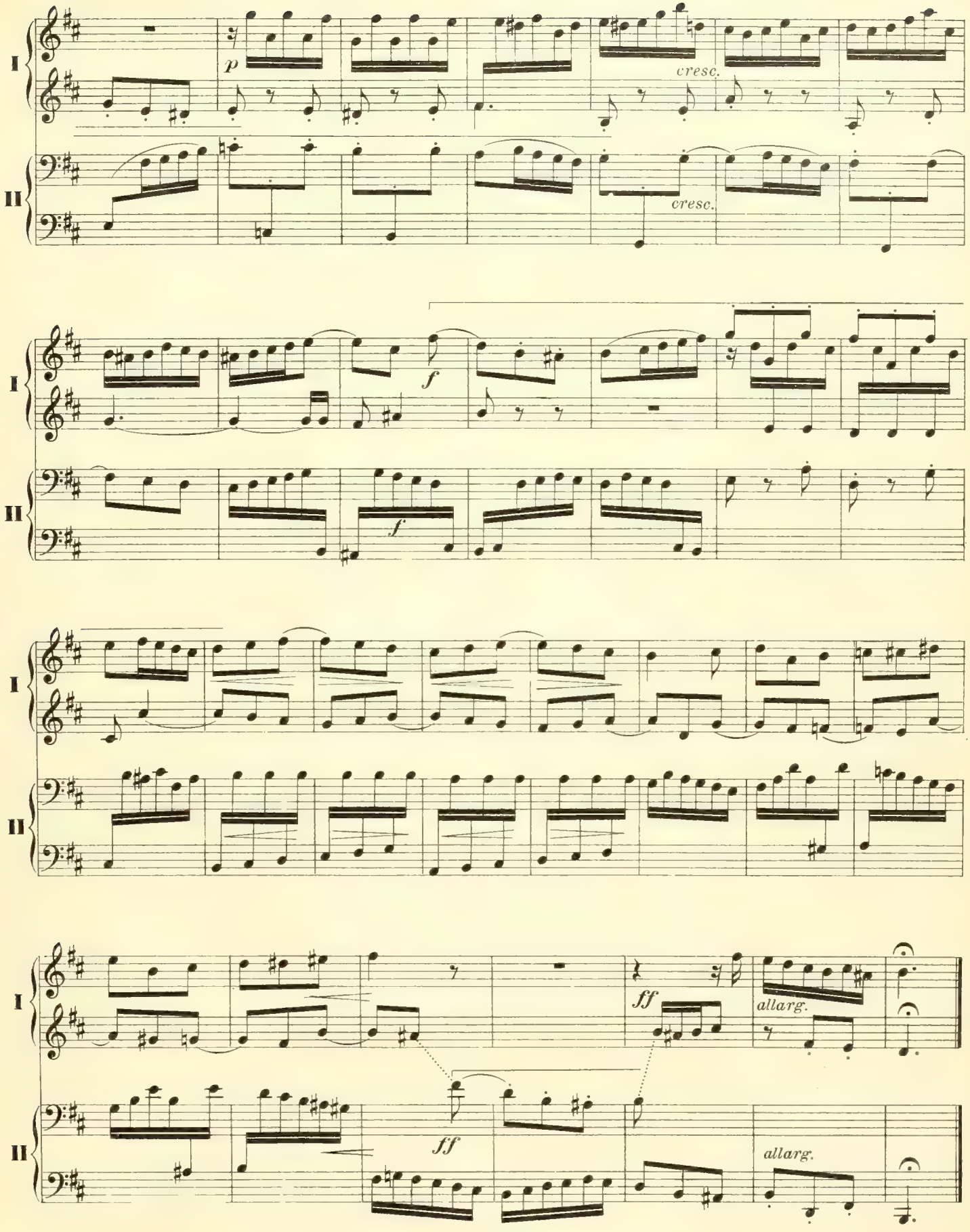

I
II
f
f
f
f
sf
p
cresc.
p
cresc.


I
II
p
cresc.
cresc.
f
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ff
allarg.
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